

## Calling the shots...

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page 14

## East Bay queers hold forum

Oakland mayoral candidates meet with gays and lesbians.

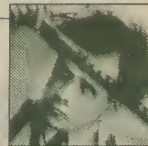
page 23



## International queers

Gay and lesbian images in the SF Int'l Film Fest.

see Arts section

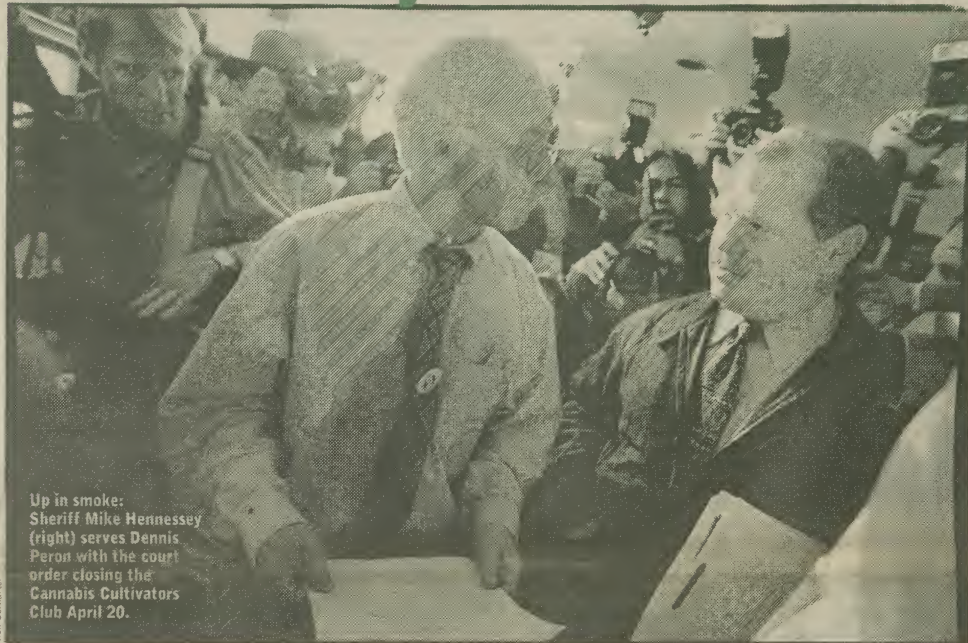


# BAY AREA REPORTER

Vol. 28 • No. 17 • 23 April 1998

Serving the Gay & Lesbian Community for more than 27 years

## Little old lady takes over Peron's pot club



by Mark Mardon

It was the kind of wacky-sweet political and cultural concordance likely to be recalled again and again for generations as a hallmark of San Francisco's off-beat character. And like so many other mind-bending events here in the nexus of hippiedom, queerness, AIDS activism, and marijuana wars, it all occurred amid a crush of media. For many, in fact, it was the '60s all over again, with a distinct late-'90s twist.

Shortly after noon on Monday, April 20 in San Francisco, amid a barrage of television cameras and reporters' questions, a popular county sheriff and a revered, gay, marijuana seller got together to deliver a major slap in the face of California Attorney General Dan Lungren. The two old friends, backed by their mayor and district attorney and assisted by a septagenarian woman who treats her glaucoma with cannabis, united to let Lungren know they stood with the California voters who overwhelmingly legalized medical marijuana by passing Proposition 215.

What might have turned out as an ugly citizen-police confrontation, had it occurred under different circumstances or in almost any other locality, instead transpired as a near love-fest between natural foes.

To comply with the letter of an order issued on April 15 by Superior Court Judge David Garcia, at Lungren's behest, Sheriff Michael Hennessey and at least a dozen of his deputies politely entered the famed, now-former Cannabis Cultivators Club at 1444 Market Street; greeted its founder, gay activist and Republican gubernatorial candidate Dennis Peron; smiled at his merry-making band of pot-smoking patients; and respectfully ordered everyone to vacate the spacious, five-story premises, which since 1995 had served as San Francisco's primary hemp haven and dispensary.

When Hennessey first told Peron he had no choice but to come in and shut the club, "I told him we weren't going to resist and that there would be no confrontation," Peron told the *Bay Area Reporter*. "He said he was going to obey the law, and I said I was too."

After entering the building precisely on schedule, at 1:30 p.m., Hennessey and his deputies casually combed its interior, going

page 18 ▶

## Kushner, Allison to help honor MCC/SF's 28th anniversary

by Vicky Kolakowski

Metropolitan Community Church of San Francisco at 150 Eureka Street in the Castro will celebrate its 28th anniversary this Sunday, April 26 with visits from two nationally-renowned writers.

Playwright Tony Kushner will preach and dedicate the church's "transformation" window at the 11 a.m. service. The window's design was inspired by Kushner's *Angels in America*, which received the 1993 Pulitzer prize in drama. Two panes in the window will be dedicated, one in memory of Jerryl Neher, and the other in memory of Matthew Snyder.

Novelist Dorothy Allison will join the church for two events. First, she will read from her newly published second novel *Cavedweller* at 5 p.m. Allison has stated that she wrote the book because she was trying to understand forgiveness. Allison's first novel, *Bastard Out of Carolina*, was a bestseller and a National Book Award finalist in 1992.

Allison will also preach at the regular 7 p.m. service. Special music will be performed at the service by the church's women's ensemble, in addition to dance by women from the church. ▼



Dorothy Allison

## Shalala compromises — somewhat — on needle exchange

by Mike Salinas

Health secretary Donna Shalala announced Monday, April 20 the federal government will approve — but not pay for — needle exchange programs to help combat the spread of HIV and AIDS.

After a lengthy review sparking much debate, Shalala said she based her decision on "extensive scientific research" showing such programs will not encourage illegal drug use.

Under the programs, clean needles are made available for intravenous drug users to stop them using contaminated needles. According to a Health and Human Services Department (HHS) spokesperson, nearly 40 percent of the 652,000 cases of AIDS reported in the United States have been linked to injection drug use.

Shalala said, "A meticulous scientific review has now proven that needle exchange programs can reduce the transmission of HIV and save lives without losing ground in the battle against illegal drugs."

But Shalala's decision does not remove restrictions imposed by Congress in 1989 that prevent federal funds being used for

exchange programs, as President Clinton's own AIDS advisory panel has urged.

"The best course ... is to have local communities, which choose to implement their own programs, use their own dollars to fund needle exchange programs," Shalala said.

Congress has prevented HHS from funding needle exchange efforts until Shalala proves that research shows the programs help prevent the spread of the disease without encouraging drug use. All efforts to relax that restriction have been fought by the administration's "Drug Czar" Barry McCaffrey, who has argued that any endorsement of needle exchange can be perceived as an endorsement of intravenous drug use.

### Is anybody happy?

Both needle exchange advocates and opponents reacted with displeasure to Shalala's compromise, which Congresswoman Nancy Pelosi of San Francisco said "shows a lack of political will in the midst of a public health emergency."

Conservatives argue the federal government should not help drug users by supplying needles. Republican Senator John Ashcroft of Missouri said Shalala's

page 20 ▶

## INSIDE

ACT UP	19
BAR Talk	48
Classifieds	23
GLAAD	12
Mailstrom	7
Mister Marcus	46
Obituaries	20
Open Forum	6
Our Man Friday	9
Out & About	44
Out There	30
Personals	51
Sapphistication	10
Sports Complex	22




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## Ginger spice



**E**mpress Ginger (on speaker's left) receives an award April 18 at Marlena's from the Mayor's Office recognizing her fundraising activities for Project Open Hand. Ginger has continued the Sissy Space-out Drag Show at the Wooden Horse after Sissy's death as a way to both honor her fellow empress and to continue to raise money for POH.

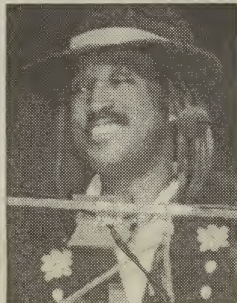
## New, improved dance-a-thon set for May 2

by Cynthia Laird

**T**his year's San Francisco AIDS Dance-A-Thon is rapidly approaching and promises to be better than ever, thanks to an independent production firm that was selected by Mobilization Against AIDS (MAA) after agency administrators decided to retool the event as a result of last year's disaster that saw a huge production fee and way too little money returned to the community. An estimated 3,500 to 7,000 people are expected to dance and sweat for 12 hours to raise money for the fight against AIDS at the new, improved, and leaner AIDS Dance-A-Thon next Saturday, May 2 at the Concourse Exhibition Center.

Beneficiaries this year include MAA, Project Open Hand, and 17 Bay Area AIDS organizations. Last year, after a disappointing event, MAA Executive Director Donna Rae Palmer took matters into her own hands and vowed changes would be made. While retaining loyal participants, the dance-a-thon has opened up to a broader range of people in the hopes of increasing attendance. Local clubs will be participating in various ways, drumming up interest prior to the big event. Outreach was done in schools in the Bay Area to increase youth involvement, with KMEL radio station sponsoring a free afternoon dance incentive for the school that generated the most money.

This year's producers, We Work It Entertainment Group of San Francisco, promised that pro-



Coolio

gramming will reflect multiple demographics and offer something for everyone. Headlining this year's entertainment lineup will be Bammie-award winning artist Coolio. Strictly Rhythm house music recording artist Ira Levy will also be featured, and more artists are expected to be announced.

Billed as the "coolest fundraising event of the year," the dance-a-thon will feature live performances and "mind-blowing" national and local DJs. It will be an interactive visual arts experience with three-dimensional images, lasers, and special effects lighting. Participants must raise a minimum of \$75 each, although more is appreciated and dancers can get sponsors from family, friends, or co-workers. While dancers of all ages are encouraged to participate, minors must be accompanied by an adult, organizers said. To be eligible for prizes, dancers must be registered by midnight;

the event goes until 4 a.m. There will be complimentary food and beverages, people can dance or hang out and meet new friends in one of the "chill rooms" that will be available. People can also volunteer to help out at the dance-a-thon.

After last year's fiasco, which brought in a total of only \$215,000 for local AIDS organizations, Palmer severed ties with Miller Zeichik and Associates (MZA), the former producers of the dance-a-thon that had received \$90,000 and \$70,000 to produce the event in 1996 and 1997 respectively. Palmer did not get a satisfactory explanation from MZA, and she also decided to sever ties with the San Francisco AIDS Foundation (SFAF) which had served as fiscal agent for the dance-a-thon and received about 15 percent of the proceeds from last year's net revenue.

"I don't think we got our bang for the buck," Palmer told the B.A.R. last year.

MAA held community meetings last year to find out what people living with HIV/AIDS wanted the organization to do regarding the fundraiser. Palmer said those forums were very productive and led to the changes taking place this year.

To register or volunteer for the San Francisco AIDS Dance-A-Thon, or for more information, call We Work It Entertainment at (415) 896-1393. The event takes place at 635 8th Street, west wing main entrance, starting at 4 p.m.

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## COMMUNITY NEWS

# Pedal your butt for a good cause

## Cyclists wanted for Ron Wilmot AIDS ride

by Cynthia Laird

**B**icyclists from around the Bay Area will assemble in Golden Gate Park Saturday, May 9 for the 4th Ron Wilmot Bike Ride, to raise funds for Project Inform (PI), a San Francisco-based national organization providing HIV/AIDS treatment information and advocacy.

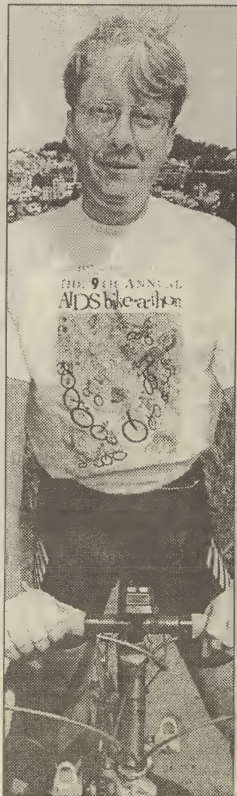
Wilmot, a city real estate entrepreneur, HIV/AIDS activist, and PI volunteer, died last year of complications from AIDS. He started the event several years ago as an alternative to the now-defunct San Francisco AIDS Bike-A-Thon. Although much smaller than the AIDS biking jaunt that raises money for the San Francisco AIDS Foundation, Project Inform's event has steadily become more successful each year and has brought in more than \$150,000 since its inception.

In 1996, 16 riders raised \$30,000; both the number of participants and the amount of money raised are expected to be substantially more this year. This year, organizers hope to raise more than \$60,000. So far, 50 riders are signed up and the agency's goal is to get 60, according to Brad Chenoweth, with PI's development department.

What makes the bike ride even more noteworthy is the low cost of producing the race. The Castro Lions Club was so impressed with the race's three percent overhead last year that it donated \$2,000 in seed money for this year's event. "Last year they spent \$1,800 and raised \$60,000," Lions Club member Stephen Sims told the B.A.R., "so it's the biggest bang for our buck."

Wilmot's partner, Dr. Jim O'Donnell, is leading this year's fundraising effort, appealing to anyone who has benefited from PI or who has been affected by the AIDS epidemic to participate; people can still register for the ride, sponsor someone, or make a donation, said Chenoweth, adding that participants are expected to raise a minimum of \$500 each.

"That was the average last year," said Chenoweth, who added that volunteers are also needed to help out. PI has provided informal help to riders regarding fundraising and will hold practice



Ron Wilmot

rides each Saturday morning between now and the event. Interested people should meet at the Golden Gate Park Panhandle.

"Ron was an ardent supporter of Project Inform, believing that the access it provided to the most up to date HIV/AIDS treatment information was essential to understanding and taking charge of his disease," O'Donnell said. "Ron experienced first hand how information empowered him to better manage his health."

"Because of his belief in the mission of Project Inform, and because he was an avid bicyclist, Ron initiated a local bike ride that he hoped would be a fun, invigorating way to raise awareness of the essential work of Project Inform and to raise funds to continue that work."

Chenoweth said that registered riders can compete for some terrific raffle prizes donated to PI, including a trip for two anywhere in the continental U.S., Canada, Mexico, or the Caribbean with airfare donated by American Airlines; dinner at local restaurants; a weekend getaway; and a Bantu bike valued at more than \$1,200 donated by VooDoo Cycles. In addition to the Castro Lions Club and VooDoo Cycles, sponsors for this year's event include Dr. Robert Perkins, the BWB Trust, Total Communications, Pacific Bell, Ink Inc., Cumberland Real Estate, the Gap, Mecca, and Positive Pedalers Bike Club.

Registration for the seven-mile trek through Golden Gate Park starts at 9 a.m. in Peacock Meadow; the ride begins promptly at 10. Supervisor Gavin Newsom, who will launch the riders, said he looks forward to joining the festivities. Newsom, a longtime PI supporter, cited the importance of raising funds for the organization.

"There is no other HIV/AIDS organization offering the kind of service Project Inform provides. We are lucky to have them in San Francisco," said Newsom. "When it comes to accessing treatment information, their publications are the most in-depth and their national toll-free treatment hotline offers accurate and up to date information on the latest drug therapies."

PI officials noted that the circumstances of HIV/AIDS have shifted dramatically in the 1990s and that for people seeking up to date and reliable treatment information, the overall picture has become one of rapidly increasing complexity. For the past 13 years, PI has been at the forefront of providing current HIV/AIDS treatment information. PI was founded in 1985 by Martin Delaney and a group of citizens who were concerned about the absence of a centralized and unbiased resource for reliable and current HIV/AIDS treatment information. ▼

For more information about volunteering or registering for the Ron Wilmot Bike Ride, call Brad Chenoweth at (415) 558-8669, ext. 210, or Julie Doherty at ext. 223, or e-mail bchenoweth@projinf.org

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## 'Women's Night Out' benefit for Community Center Project Wednesday

by Cynthia Laird

**T**he outreach committee of the Lesbian, Gay, Bisexual, Transgender Community Center Project (CCP) has joined with ELLAS en Acción and will be hosting their first community event for women, "Women's Night Out," on Wednesday, April 29 at the Mission District's legendary club El Rio. The evening will feature dancing, live entertainment by "grrrl band" Soul Divine and emcee Fairy Butch, as well as other special guests.

Other activities will include a fabulous raffle and information

about the planned \$9.5 million community center project that's planned for the corner of Market and Octavia streets. Felicia Park-Rogers and Frances Stevens, CCP board members who are helping organize the event, said that 100 percent of the proceeds will go to support the community center.

"Women's Night Out" will also feature a special tie-in to *Girls' Night Out*, photographer Chloe Atkins's newly released collection of her well-known black and white "club girl" photography, often seen on flyers for local dance clubs. Five copies of the book will be raffled off at the event and Atkins will be

on hand for autographs.

The suggested donation is \$5 to \$10 sliding scale, although no one will be turned away for lack of funds. The club is wheelchair accessible and American Sign Language (ASL) interpreters will be made available upon request. ▼

El Rio is located at 3158 Mission Street, on the 14, 26, 24, and 49 Muni buses and six blocks south of the 24th Street BART Station. The event starts at 7 p.m. To request ASL, call Park-Rogers at (415) 861-5437 or e-mail director@colage.org

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## Anything goes



The festivities at Lotta's Fountain on Market Street April 18 got a tad racy as revelers commemorating the 1906 quake were not at all averse to showing a glimpse of stocking. The San Francisco Lesbian/Gay Freedom Band played to an appreciative crowd of merrymakers, many in period costume.

Jane Phelan/Catena

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## SF Pride recovering from deficit doldrums

*Event to rock & roll — and no marshals!*

by Mark Mardon

After incurring debts of some \$170,000 after last year's Pride Celebration, the San Francisco Pride Committee reported a marked improvement in its fortunes Wednesday, April 15. According to Pride Executive Director Teddy Witherington, the nonprofit organization has managed to pay off more than two-thirds of its debt and expects to reduce its remaining liabilities "dramatically" by the end of April.

"We should be in a position to pay for this year's event and retire the debt from last year," Witherington told the *B.A.R.* He produced a copy of Pride's latest financial report, which indicated Pride had received some \$80,000 from vendors applying for spots in the Civic Center celebration area. That, along with a Grants for the Arts Reward and sponsorships from Hard Rock Cafe and Anheuser-Busch, helped reduce the Pride deficit to a manageable \$48,494, consisting primarily of a line of credit at Wells Fargo Bank.

All that is good news for an organization whose president, Deborah Oakley-Melvin, last August

raised the specter of Pride possibly having to charge an entrance fee for the post-parade entertainment.

Happily, that won't occur this year. Rather, as usual, attendees at the event will be encouraged to donate \$5, collected by volunteers from many nonprofit organizations. But no one will be turned away for lack of funds.

"The whole thing about Pride is it should be free," said Witherington. He added, however, that he hopes the volunteers will be able to collect \$80,000, about as much as is taken in at the much smaller Folsom Street Fair. Witherington noted that the logistics of gathering money at Pride are far more complex than at the Folsom event, but that Donations Committee members Leigh Christopher, Calla Felicity, and Chris Martin have been working out a scheme to benefit everyone. Nonprofit organizations supplying volunteers will receive half of all the donations gathered, while Pride will take the remainder. All expenses incurred in the effort will come out of Pride's pockets.

### Pansy Division confirmed

Meanwhile, the entertainment lineup for Pride '98, including

headliner Boy George, continues to shape up. Local queer bands Pansy Division and Enrique have been confirmed for the main stage, according to Witherington. Other possibilities include local favorite Blue Period, as well as such national and international notables as Billy Ray Martin ("Put Your Loving Arms Around Me"), Alannah Myles (whose hit song "Black Velvet" sold 10 million copies), Jody Watley (formerly with the dance band Shalamar), Labi Siffre, Olive, and Sylvester's back-up singers.

Music on the Latin stage will be supplied by Club Papi of San Francisco, Colors of Los Angeles, and Latin Explosion, an East Bay club.

The KMEL/Pleasuredome stage will feature Ultra Nate and Joi Cardwell.

The Community Dance stage will feature local celebrity DJs from the *Encap*, Mass, and other San Francisco clubs. Among these will be Dangerous Dan and Page Hodel.

In a major change from previous years, the 1998 parade will include no grand marshals.

"The whole concept of grand marshals is a bit hierarchical," observed Witherington. ▽

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# Judicial candidates forum Wed. at library

by Cynthia Laird

The candidates for several judicial races in San Francisco's upcoming June 2 primary election will be featured at a candidates forum this Wednesday, April 29 at the New Main Library. The event is being sponsored by the local chapters of Barristers Club and the League of Women Voters; it's free and open to the public. Serving as moderator will be public radio journalist Maia Krache.

There are a number of gay and lesbian candidates running for the bench. In one race, just as in 1996,

voters will choose between a gay man and a lesbian. The race is for Superior Court seat five, the man is attorney and former public defender Ron Albers, who lost in the 1996 primary for a seat on municipal court. Running against him this time for the uncontested judgeship is Court Commissioner and open lesbian Carol Yaggy. The seat is being vacated by retiring Judge Raymond Williamson, Jr.

The municipal court seats on the ballot all pit challengers against the incumbents. Running against Judge Dorothy von Beroldingen is open lesbian Nancy Davis, who's the partner of Superior Court Judge Donna

Hitchens; the couple have two daughters. Von Beroldingen, a former San Francisco supervisor, campaigned in the gay community long before it became the standard here. Davis founded Equal Rights Advocates (ERA), a non-profit public interest law firm dedicated to achieving equal opportunity and economic justice for women and girls.

The candidates for municipal court seat eight are Judge Kevin Ryan, who was appointed to the bench by Governor Pete Wilson. Stephen Collier, an openly gay attorney at the Tenderloin Housing Clinic, is running against him.

The other races are for municipal court seat five, which has V. Roy Lefcourt running against Judge Wallace Douglass; and seat seven, in which the candidates are Judge David Ballati and Marla Zamora.

The forum is co-sponsored by Queen's Bench, Chinese American Voter Education Committee, San Francisco NAACP, Charles Houston Bar Association, San Francisco La Raza Lawyers Association, and the Asian Law Caucus. ▼

The forum is from 5:45 to 7:30 p.m. in the Koret Auditorium at the New Main Library, at Larkin and Grove streets near the Civic Center BART and Muni station.

## Gay former Cambridge mayor to address East Bay queers Saturday

by Terrance Boykin

Former California Governor Jerry Brown's candidacy in the upcoming race for mayor of Oakland has brought national attention to the city across the bay. In order to give the 11 mayoral candidates increased exposure to the community, the East Bay Lesbian and Gay Democratic Club (EBLGDC) will host a political action fundraiser and several endorsement forums between now and the June 2 primary election to ensure that the concerns of the queer community are a mainstay in the fabric of Oakland's future.

Things got started this Saturday, April 25, at the EBLGDC's "Campaign for Equality" fundraiser that will feature Kenneth Reeves, former mayor of Cambridge, Massachusetts and the first openly gay African-American mayor in the country. Reeves is currently on the Cambridge City Council, and served two terms as mayor of the college town.

EBLGDC President Brenda Crawford described Reeves as a valiant warrior in the struggle for lesbian and gay civil rights. "We are proud to welcome Ken. He has many years of experience as a board member of the National Black Gay Lesbian Leadership Forum and he has started many civic organizations in his home state of Massachusetts, designed to empower lesbian and gay youth," said Crawford.

Crawford said that the EBLGDC, one of the oldest gay Democratic clubs in the Bay Area, is committed to increasing the participation of the diversity that exists within the queer community. In addition to the fundraiser, the club will be holding a mayoral candidates forum and an endorsement meeting for various

races on Monday, May 4.

Crawford said that working in partnership with the Black Men's Xchange (BMX) and AMASSI, a queer African-American AIDS organization, has been beneficial for all members of the queer community in the East Bay. Together, the organizations continue to advocate for a strong and diverse community. "One that reflects the rainbow flag that we all proudly display, on our cars, in our homes and one that is involved in all aspects of the city," said Crawford.

The EBLGDC wants to ensure that queer leaders in the East Bay become involved in local government, particularly in the areas of economic development and planning, as well as serving on boards and commissions in cities.

Crawford said that the club has been approached by Search Light Films to participate in a documentary on the Oakland mayor's race. "The film company pursued us because of their understanding of the emergence of a new, powerful lesbian and gay community that is growing here in the East Bay. The candidate that wins will be taking us into the year 2000. So we are not only holding our officials to a higher standard of accountability, our participation in the documentary will show the impact our community has on this election," Crawford said. ▼

The EBLGDC fundraiser takes place Saturday from 4 to 7 p.m. at the Washington Inn, 495 10th Street in downtown Oakland. A \$25 per person donation is requested. The May 4 forum and meeting will be from 7 to 9 p.m. at the YWCA, 1515 Webster Street, 3rd Floor in Oakland. For more information, call (510) 704-5553.

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## OPEN FORUM

## Needle pricks

The Clinton Administration has apparently decided to base all future controversial decisions upon the worst travesty it has ever promulgated: now America has a "Don't Ask, Don't Tell" policy on needle exchange, too.

That's not exactly how Health and Human Services Secretary Donna Shalala announced the new position, but it has all the earmarks of the ridiculous military policy covering gay and lesbian servicemembers. Both are shameful "compromises" that don't really satisfy anybody; redemptive and reactive cave-ins to intolerant far right nuts; and based upon superstitions and attitudes instead of science.

There is no reason why the federal government should not fund needle exchanges, and its lack of willingness to do so shows, again, how little our policymakers in Washington care about those without strong political voices. Shalala, who professes to be a woman, should know how disproportionately needle-sharing affects women. The San Francisco AIDS Foundation, which has always done (and continues to do) admirable work to get dirty needles off the street, recently studied data showing just how disproportionate the problem is. One thing they learned was that cultural norms among needle-sharing heterosexual partners are such that the man almost invariably uses the needle first. The woman follows, sharply escalating her risk of HIV infection.

Unfortunately, drug-injecting women don't have a PAC and don't attend \$10,000-a-plate dinners for either party, so their voices don't get heard much in this debate. And despite a lot of swell-sounding rhetoric, the same is true of their HIV-positive kids. (Social satirist Fran Liebowitz once wrote that the problem with children is that few of them are in a position to offer to lend you a truly interesting amount of money. There are exceptions to that rule, she pointed out, and they are a welcome addition to any party. Although we thought it was a funny Dorothy Parkeresque line when we read it nearly 20 years ago, now it just breaks our hearts because of how true it really is in the corridors of Congress.)

Intravenous drug use is the single biggest contributing factor to HIV infections today.

The official statistic is that 33 seroconversions every day can be traced to dirty needles, but it is almost certainly much higher. Science clearly shows that needle exchange programs do not add to IV drug use, and in some cases, causes it to fall. All of which Shalala and Clinton know, but none of which was enough to carry through fully on the recommendations of the president's own AIDS advisors. Instead, there's the sneaky back door approach that is literally too little, too late.

Meanwhile, the right wing has characteristically — as if "character" is an appropriate word to apply to them — begun shrieking about how the sky is falling and doom is upon us. Considering the ruckus they are making, it's obvious Clinton should have gone the full measure and authorized federal funding; the squeals of outrage from Newt Gingrich and the Family Research Council could not have been much louder or more unpleasant if he had.

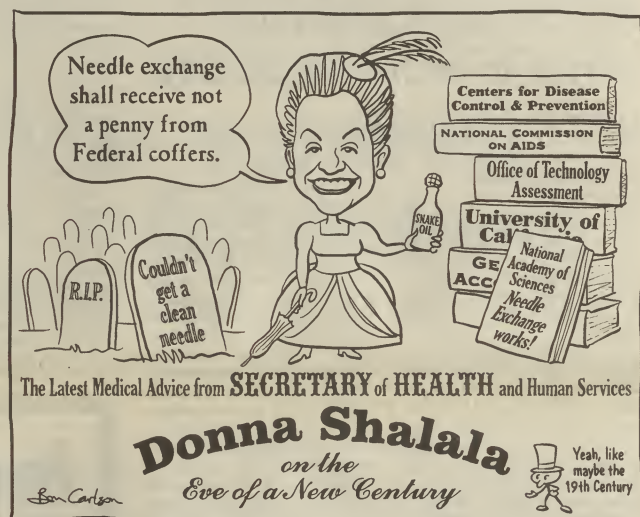
And that is how you spread AIDS orally. ▼

On Tuesday, Gingrich stood beside Republican Representative Roger Wicker of Mississippi who told the press that "The Vancouver study, the Montreal experience, both [needle exchange studies] have shown that when this type of experiment has been tried, HIV has gone up and illegal drug use has gone up in the community. So it's not solved the problem, it's made the problem worse."

As B.A.R. readers are aware, last week the Canadian researchers to which Wicker referred held their own press conference to say that their data showed the exact opposite, and that conclusions like Wicker's are false, either through ignorance or intentional misrepresentation. Wicker must know that; Gingrich must know that; the rest of the right wing crackpots who intentionally lie to the American people know that, but they persist in the falsehoods.



## Editorial



## IEP is breaking ground

by Richard Martin

As we enter the 21st century, the quest for a cure for HIV/AIDS is still baffling top scientists and researchers around the world. Technology is advancing in leaps and bounds with billions of dollars spent annually on HIV/AIDS research, yet our brothers and sisters are still suffering from the effects of this disease. Although it would appear to be well within our reach, a cure still eludes our grasp. In the meantime, many are looking towards utilizing Alternative Healing techniques to ease the discomfort caused by the disease itself and the new treatments. This trend is exemplified by the ground-breaking work of San Francisco's Immune Enhancement Project (IEP).

In recent years Traditional Chinese Medicine (TCM) has come to the forefront to play a vital role in the treatment of those seeking ways to just feel a little better. A variety of studies on the use of acupuncture and herbal medicine for HIV/AIDS, conducted by San Francisco General Hospital and others, show marked improvement in areas of "life satisfaction," fatigue, and gastrointestinal and neurological symptoms.

The treatments at IEP are not touted as a cure, but as an effective companion to a variety of powerful pharmaceutical agents. Western medical science has made great strides in prolonging life for individuals living with HIV/AIDS. Protease inhibitors and new drug "cocktails" can increase life span and boost T-cell count but often have serious side effects that acupuncture and herbal therapies can treat. People still suffer — physically, emotionally, and spiritually — as they face their

own mortality. What's new and helping to ease this suffering is an approach to living with HIV/AIDS that focuses on "comfort care" and improved quality of life.

IEP does that, serving more than 800 people with over 5,000 patient visits annually. While recent advances in drug therapies are encouraging, TCM will continue to offer relief with symptomatic management of HIV/AIDS, reducing medication side effects, drug detox, quality of life, and stress management.

In addition to its primary location at 3450 16th Street, IEP recently opened a satellite clinic offering free detox treatment at the Metropolitan Community Church (MCC) at 150 Eureka Street — the first clinic of its kind in the Castro District. (Detox acupuncture is being offered at MCC from 4-6 p.m. on Fridays.)

In addition, IEP has a satellite massage program at Continuum Day Treatment in the Tenderloin district on Wednesdays. IEP is currently expanding its treatments at these three sites throughout the city. IEP clients may also elect to receive nutritional counseling and herbal supplements, in addition to acupuncture and massage, supporting an integrated approach to overall health.

Although waiting lists are long for some services, the program has been so successful in improving the quality of life for their patients, the Mayor's Office of Community Development awarded IEP a grant for \$112,000 last year to expand and upgrade its facilities.

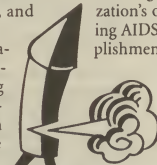
And a month ago, on March 19, IEP Di-

rector Elyse Graham was opening the usual mail — bills, fliers, junk mail, and the occasional thank you letter from a client whose life had changed dramatically as a result of services received — and was stunned to see that the last letter contained a check for \$20,503. An enclosure from the Community Health Services Branch of the SF Department of Public Health identified the check as a "merit grant ... recogniz[ing] your organization's overall top performance in providing AIDS services" based upon past accomplishments, client satisfaction, quality and quantity of work performed, timeliness of reports, quality assurance, and demographics.

But even with the grants from the city, Graham says, "we contribute much of our growth to the dedication of our volunteers. A base of 25 regular volunteers is essential to the day-to-day operations of our clinic."

IEP's newly renovated facility, located at 3450 16th Street, has scheduled its grand reopening celebration for next Friday, May 1, from 5-8 p.m. Many luminaries, including Mayor Brown and activists from the HIV/AIDS community, have indicated their plans to be in attendance. Entertainers will include Sabrina Matthews, Dan Rothenberg, Arturo Galster, Lisa Geduldig, and the Andrew Sisters. A silent auction including an autographed basketball by the Chicago Bulls, artwork by local artists, a weekend getaway, and more will raise funds for IEP. There will be food, entertainment, fun, and prizes.

All are invited. Please come to support this valuable organization. ▼



## Guest Opinion



## LETTERS

## Thumbing one's Billy doll at God

Am I the only one who is offended by the "Easter" window of Does Your Father Know? Showing a nude Billy doll hung on a cross is just one of many cases seen of thumbing one's nose at God. I recall seeing a Gay Pride float of the Sisters of Perpetual Indulgence with a pink tutu on Jesus on the cross. What's all the hate for? AIDS? Don't think God is picking on us and we're the only ones with tragedy in the world. You don't see Jews giving up on God because of the Holocaust.

Another thought occurs: Didn't this store's owner learn anything when he got his hands slapped a few years ago for stocking a lot of "Mammy" items?

Face it: Life's not fair for anyone. Don't make any more heartache than is already out there.

John Robinson  
Townsend, Delaware

[Editor's response: We know Delaware is small, and there isn't much to do, but it is really necessary to complain about a window 3,000 miles away?]

## Violence within the gay community

Wow, so violent behavior is the way to handle someone who says something that is offensive to an individual or group or acting out in some other violent manner??? Well, shucks, send me, a black man, back to the Civil Rights Movement. I want my turn. [Dennis L. Buckley's recounting of the Sandra Bernhard "incident" ("Speaking of intolerance," *Mailstrom*, April 16) repulsed me. CUAV strictly discourages the use of violence, but when "one of our own" disses us, it's okay to assault them. This is very appalling if, indeed, Danny Williams did that to Sandra Bernhard. And it is violence. I've witnessed many displays of violence/extremely disrespectful actions in the gay community: being continually touched in a forceful, sexual manner without your extending the slightest invitation to be touched (Gavin De Becker, the leading violence protection expert in the U.S., posits in his book *The Gift of Fear: Survival Signals That Protect Us From Violence* that one of the first signs of possible tendencies toward violence is someone not taking "no" for an answer the first time you say it); being shoved because a doorman doesn't want to allow "your" entrance into a bar; gays attacking fundamentalists who come into the Castro, to the point where they are close to violence. I see that our "tolerance" is extremely limited towards anyone whose philosophical/ethnic/religious background differs from ours. Should I have to fear for my (emotional) safety for writing this letter, which will outrage many (especially those who lean toward violence, but will minimize my statements in order to excuse themselves). And, of course, it's "normal" for people to go around assaulting each other verbally, right? On occasion, most of us do slip, but make no mistake, continual verbal assault is the first signpost of an abusive personality. Doubt me? Ask your friendly local therapist. My understanding is that it goes (usually) verbal to emotional to physical.

Where do you think these 11, 12, 13, and 14 year olds that kill their classmates, parents, and friends learn their violent behavior? First they see it demonstrated (home/school/television ... or certain performances). Then, they start duplicating the behavior. First screaming. Then shoving. Then "mild" things, like slapping lightly. Then harder. Then punching. And then ... the guns. Drinks thrown in the face fit in along this progressive spectrum, too. I hear this often during work on the crisis line. "Well, she disrespects me and sleeps with my boyfriend/girlfriend ... don't I have the right to smack her?" The only response: "No." No other response is possible.

Mr. Buckley may have been offended, but the people who applauded the act of violence (against a momentarily offensive performer, who at other times has been the "darling" of the gay community) are co-conspirators, the ones that I, as a black man, would truly fear. They are the ones who are demonstrating "mob mentality," that of "we don't like you — that's reason enough to assault you." Reminds me of my treatment by hate mongers during the Civil Rights Movement in the 60s, frankly. The clapping when she left, fine. Acceptable. The act of violence, reprehensible, by any ethical standard. Any. Remember the axiom, "what goes around, comes around." If you can't take it, don't dish it out. That's why we have CUAV, people. And Danny ... whew. My man, according to Dennis Buckley, in March 1996, you demonstrated to an audience of 750 human beings that it's okay to assault anyone who offends them. Maybe their lover ... even their children. Violence is passed on generationally and is certainly a big part, historically speaking, of my (black) culture. But now, it's part of your personal legacy. I hope the recounting of this is not correct; if it is, apologies are in order. This was way uncool.

Glen McLeod  
San Francisco

## United against violins

Stop the violins. Is the guy who was chased out of Golden Gate Park by a pack of wild teens ["Carloads of teens terrorize gay man near G.G. Park windmills," April 9] really looking for sympathy? For real?

We are all glad that the guy was not hurt — no one condones violence or hate crimes. And, certainly there should be safe and accessible places in San Francisco for people to go for a sex-filled, feel good time.

But, surprise, surprise ... the windmills are a dangerous and inappropriate place to cruise. Alert the media. Cops patrol by day and, it seems, no one is assured of safety after dark (remember — the park is closed from 10 p.m. to 6 a.m.). Moreover, the path between the windmills adjoins the Golden Gate Park soccer fields — usually filled with children and their parents.

Is it too much to ask that we all show a little respect for the City's kids who participate in productive after-school activities? Can anyone explain to their parents why men have public sex less than ten yards away from their children? I can't.

Instead of cowering in the tall grass like a frightened caribou, perhaps the aggrieved gentleman will seek companionship in a safe and appropriate venue the next time he has the urge. If then, for example, he is chased out of Blow Buddies by a group of kids, by all means let the violins play. Until then, the tall grass is the only protection you will find, my little caribou.

Bill Ambrunn  
San Francisco



Mailstrom

[Editor's note: Thanks, mom. Did you just visit Delaware or something?]

## When gay boys are eager to follow the straight boys mentality ...

Regarding the letter from Mr. Gary Wayland "What Straight Boys Do Together ..." in the April 9, 1998 issue:

Dr. Mr. Wayland:

Unlike you, I am gay and do not live but visit the Castro for various reasons.

You mentioned the "bar music." I am a customer, on occasion, to some of these places, and I find the music absolutely too loud. I am also an organist and wear noise reduction ear plugs. I know some sign, but hope I do not have to use it as a means of communications, but ... I also have a five percent hearing loss in the high notes. When I go to a bar and the music is just blasting, I turn around and leave. I do not feel I need to scream to someone next to me to be heard and I do value my hearing.

It is my understanding that the louder the music, the faster the music, the darker the bar, and the saltier the nuts, chips, or whatever, the more people drink. I am not sure if this is correct, but I was told that once by a friend who was a bartender.

I can do something about my choice of where I spend my money. I can do nothing about the noise coming out of the bars except file a "noise abatement claim" type item. I just do not go into these places, no matter how much I used to like them or still like them.

Yes, I had a problem with a #\*& in the next building and her stereo, but the police could not get into her building to talk to her, but they could hear the music in the front of the house and she lived in the back. Yes! There is a lot of trash around these days.

Vernon Link  
San Francisco

## The straight guy had a point?

I'm writing in regard to the letter sent in by the straight guy last week [*Mailstrom*, April 9]. I know what he's talking about concerning the ridiculous way some people speak? It's not just gay people who speak this way? I've noticed lots of straight people who speak this way? It really sounds so stupid? I don't know how this trend got started? If you are reading this the way it is punctuated you'll understand how it sounds? I think if people who speak like this could hear themselves they would realize how foolish it sounds?

Anyway, thanks for the opportunity to express my opinion on this? I'm sure lots of other people share my view on this?

Dennis Villadeleon  
San Francisco

## Greeting the Baptist hordes

Taking a leaf from WWII Denmark, perhaps we could greet the Baptist hordes on June 1 wearing black lapel ribbons adorned with pink triangles ... every one of us ... a sea of pink triangles ... if they were then otherwise ignored, their visit would be a failure.

Dee Oswald  
San Francisco

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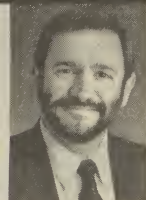
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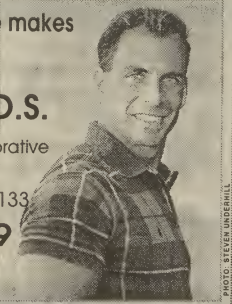


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## Mean-spirited sham

When I was walking through my neighborhood April 11, I was amazed and disheartened to see notices in a number of shop fronts which discourage the public from giving to homeless people. Under a politically correct cloak suggesting we give to volunteer groups instead, this is an attack both on our individual right to care for others, and on a very vulnerable and disempowered group of people.

I live in the Castro, and although I'd rather the homeless population were not there, realize that some of them really have nowhere to go apart from bleak and potentially dangerous shelters. It's true that sometimes they create mess and urinate where they shouldn't, but I have often allowed them to sleep undisturbed on my front steps and porch when it's been raining and given them doggy bags of food, which have always been very gratefully received. I don't think I'm putting myself out by doing this, I just think it's the least I can do.

Suddenly, in the last few weeks, a campaign seems to have been whipped up against the homeless and panhandlers, chiefly by a local merchants group. The homeless in the Castro have become a Pariah, a scapegoat for all the ills in the neighborhood. This attitude, followed by the appearance of these notices, smacks of something nasty, mean-spirited, or worse; almost something from another time when minority groups considered nuisances or detrimental to society (Jews, Homosexuals) were officially persecuted. And this campaign is being orchestrated by people who should know better, people who have shouted and screamed for acceptance themselves for being gay.

Homelessness and panhandling are city wide problems, and have been allowed to happen in a city that has become complacent to this problem. A city that has, in the past, tolerated homeless encampments in the Civic Center and Golden Gate Park, and has turned a blind eye to drug taking in these camps, has only itself to blame if it has become a magnet for both the genuine homeless and the malingerers in society. We should be looking for leadership on this issue from our elected city officials, creative solutions to ease these folks back into living productive lives in mainstream society, particularly in this prosperous time when the city could afford to make this happen.

Putting up notices in shop fronts will not work, it won't make the homeless disappear, at best it might just move the problem to a nearby neighborhood. Giving to volunteer groups is fine in principle (although I question how well they actually service the poor and down & out) but who in reality is going to take the trouble of donating to these organizations when they have a few cents or some food to spare and can give direct help there and then to a homeless person. A lot of people in the Castro have the sense not to give money to aggressive or "professional" panhandlers, but will, no doubt, if they have some humanity continue to help people who need help.

At the end of the day, we are all consumers, we have a choice of where to take our business. The participating merchants may just find that this campaign is sufficiently repellent to regular, caring people that this whole thing rebounds on them.

J. Guyer  
San Francisco

## Praise for anti-panhandling campaign

I moved to San Francisco a few years ago and I truly believe this is the greatest place in the world. However, the homeless panhandlers that seem to live in the Castro are disturbing to even myself, a former New Yorker. My partner and I can walk one block from Market to 18th on Castro and we are guaranteed to be approached by at least three or four people for money. The requests usually are for money for drugs or beer or some other thing that they think is humorous. We have offered on several occasions to give them food and have been turned down.

Our car has been kicked, we have been spat and cursed at and on one occasion my partner was punched in the back for ignoring one man's request. I realize that most of these indigents suffer from addiction and or mental illness and I sympathize with them. But it does not justify this behavior; it's not right.

I've noticed recently that several merchants in the Castro are displaying ads in their store fronts for a new campaign to deal with this situation. The ads ask that you not give money to panhandlers but rather donate to organizations that offer real help for this problem. Or, volunteer your time at one of these organizations. I have volunteered with several organizations from food banks, to serving meals in the tenderloin and I know that help is out there for food, shelter and help with addiction and mental illness.

I applaud Mr. Dan Glazer of Hot Cookie on Castro who developed this new strategy and thank those merchants in the Castro that support it. Obviously, giving money directly to panhandlers does not work and in many cases prolongs that person's struggle and/or illness.

Gary DuFresne  
San Francisco

## Don't equate PWAs with panhandlers

I take exception to Jim Mitulski's guest editorial, "Share the bread with the hungry" [April 16]. His attempt to persuade your readers into thinking that panhandlers could in any way be compared to those with full-blown AIDS during the '80s when, as he wrote, "people were troubled by the sight of so many people with AIDS" is absolutely ludicrous. Moreover, his condemnation of MUMC's "Create Change. Don't Hand It Out" poster campaign illustrates his lack of understanding of the differences between homelessness, panhandling, and habitual vagrancy.

Mitulski refers to the complexities of homelessness, and I agree with him that there is no quick fix to the homeless situation. That being said doesn't excuse the kind of acting out often seen on the streets: public urination, defecation, harassment, trespassing, vandalism and violence. We need to set some boundaries for what is acceptable versus unacceptable behavior. This poster, while discouraging giving directly to panhandlers, supports any and all substantive efforts which help to lift up folks on the streets from their present circumstances. After all, perhaps it's their circumstances that are dehumanizing, not our poster as Mitulski claims.

Mitulski goes on to say: "Sadly three social service organizations have endorsed this campaign in exchange for being listed as beneficiaries." What's so sad about getting your name out to the very people who can either assist with or need to access your services? Mitulski's indictment of agencies that see the wisdom in discouraging enabling behavior is what's truly sad to me. What's more, his notion that we're using the panhandling issue in order to "scapegoat an already vulnerable population" is the furthest thing from the truth. I know that there's not one member of the Castro Pride and Revitalization (CPR) committee and probably our entire community that doesn't have compassion for the truly needy and mentally ill.

Since MCC (where Mitulski is Senior Pastor) is a member of MUMC, I would invite him to work with us by putting more pressure on city government, which has, in his own words, "an army of social service providers" poised to deal with the problem of homelessness. I also hope he reconsiders his opposition to this campaign which is only the first step in our efforts to improve the quality of life in the Castro for everyone.

Dan Glazer  
Member of MUMC  
CPR committee member  
Owner, Hot Cookie

## Who really threatens the Castro?

When people pass intellectual "gas" it is perhaps in better taste to not notice, but I find it difficult to ignore David Banton's letter of April 16, "I come not to bring peace, but a sword." Ad hominem arguments are a sign of weakness. His attacks against Cromey, O'Higgins, and panhandlers are all arguments against their persons, not so different from homophobes who call us "fags" and think they've said it all. Resorting to this method avoids the real issues at hand: How should we engage with the poor among us? What will "save" the Castro?

As for the former, it may be helpful to learn that few panhandlers are homeless, and few homeless people panhandle. Most proceeds from panhandling are used for alcohol, tobacco, and drugs. The urban myth of the genius panhandler who earns hundreds of dollars per day, is just that, a myth. The average take is about \$2.00. I invite your readers to consult the website on panhandling I use with my students at San Francisco State for more information on this point:

http://the-city.sfsu.edu/~stewardt/pan.html

Panhandlers are usually poor who are "entrepreneurs" in a stigmatized "business." The current anti-panhandling campaign in the Castro could be viewed as an attempt to force less capitalized "competition" out of business. To the degree that some panhandlers are homeless, our city boasts 10,000 homeless people or more. Mostly they hide, but you cannot ultimately hide one-and-a-half percent of your population. Every neighborhood will have some, despite attempts at "ghettoization" and "deportation." Barring some "final solution" for the poor, Mr. Banton and the Merchants of Upper Castro might seek ways to make alliances with those of lesser economic means.

The economic threat to the Castro does not come from the poor, but the other end of the spectrum. Rising real estate values (and the concomitant impact on rents) have frozen out a whole generation of queers who cannot afford the neighborhood. The aging cohort who lives there prefer to sell their homes to the highest bidders: DINKS ["Double-income, no kids" couples], Hong Kong money, and the occasional queer who can buy in. This gentrification, this Noe Valleyization of the neighborhood, is a market force unlikely to be reversed. One can understand the concern of Upper Market merchants in gay-related businesses to protect their capital, but we should understand it as their self-interest alone.

David T. Stewart  
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## POLITICS

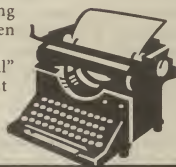
# Accentuate the negative

by Wayne Friday

When multimillionaire **Alfred Checchi**, the former Northwest Airlines executive, announced his candidacy for governor last year, he loudly proclaimed that his campaign for the Democratic Party nomination would be "different" from recent campaigns. Checchi, a political neophyte who has never before held public office, promised that he would be a positive campaign, void of attacks, personal or otherwise, on his opponents. In addition, his would be a campaign about the issues, one free of those technically dazzling but ultimately deceptive television ads.

Indeed, many felt that Mr. Checchi, unknown outside the corporate world, might just be that breath of fresh air many Californians wanted to see in a gubernatorial race. However, Checchi's campaign has turned out to be nothing more than a lot of the same old thing that voters have seen time and time again.

"Just call me Al!" Checchi spent the first couple of months running expensive television ads trying to ingratiate himself with Golden State



## Our Man Friday

voters (and never once mentioning his party affiliation). As soon as party darling Sen. **Dianne Feinstein** dropped out of the race and Los Angeles Congresswoman **Jane Harman** jumped in, Checchi and his handlers wasted no time in churning out negative "hit" television ads, especially after statewide polls showed Harman enjoying a slight lead. The new "breath of fresh air" quickly turned into another **Michael Huffington** in more ways than one, attacking Harman and Lieutenant Governor **Gray Davis** for being (shades of Iron Mike) "career politicians."

The \$20 million Checchi's lavished on TV time (\$1.5 million weekly) has been spent on some at-best questionable ads. One Checchi gem features a rather prominent biographer (who coincidentally just got appointed to the Northwest board of directors a few months ago) of **Franklin D. Roosevelt** and **John F. Kennedy**, comparing Checchi to the two late presidents. Another winner suggests that Mr. Checchi "marched with **Martin Luther King Jr.**," and still another claims that he was a "leader" for **Bill Clinton** in 1992 and 1996.

Pretty heady stuff for a man who admits that he didn't even bother to vote in most of the several past elections. Are we to soon be blessed with other Checchi "revelations" that he conferred with **Winston Churchill** at Yalta, fasted with **Mahatma Gandhi** at Benares, and visited the leper colonies with **Mother Teresa**?

In an attempt to clear up the item about Dr. King, Mr. Checchi's spinmeisters now "explain" that young Al, all of 15 at the time, actually attended a march in D.C. with his father at which King spoke. Certainly, they didn't mean to imply that he "marched" in Selma with the late civil rights leader. Heaven forbid!

The big question: Are all of these corporate millions that Checchi is expending having the desired effect on the voters? It ap-



One is Al Checchi, one is Michael Huffington. Can you tell which is which?

pears so. A *Los Angeles Times* poll released last week shows Checchi and Harman (no slouch in the ad department herself) in a dead heat for the lead, with Davis close behind.

Checchi appears content to make his case with the voters almost solely through the medium of television. Perhaps all the average California voter will know about him come June 2 is that he's got a ruggedly handsome face, a difficult-to-pronounce name and lots of bucks. His so-called "outsider

campaign" is beginning to look very much like the typical insider's race.

As for the much vaunted debate among the top Democratic gubernatorial contenders, forget about it. Mr. Checchi is attempting to throw cold water on that plan by insisting that Republican **Dan Lungren** be included. He, of course, knows full well that the Harman and Davis campaigns will not agree to that set-up.

### Timid Teng

If Supervisor **Mabel Teng** cannot control a meeting of the Board's Finance Committee, then surely she cannot lead the Board of Supes as its next president. During an April 15 imbroglio, General Assistance recipients took over a Finance Committee meeting, with one miscreant even talking about assassinating one of the supes while Teng sat helplessly, haplessly by, saying nothing. Supervisor Teng's "leadership" at this sad affair was both pathetic and embarrassing — yet another reason why I hope that **Tom Ammi** becomes the next Board president.

Some very misinformed person(s) plastered the Castro last week with fliers accusing D.A. **Terence Hallinan** of "lying" about not asking for the death penalty for the murderer of **Brian Wilmes**, the gay man who died after being assaulted outside the Loading Dock March 12. However, Hallinan is correct: the California state penal code does not allow the death penalty in even first-degree murder cases where the victim is killed because of his sexual orientation. No doubt it should, but it doesn't. To criticize the D.A. for a state law he had nothing to do with is wrong and more than a little unfair. The flier was completely anonymous, of course.

First Lady **Hillary Rodham Clinton** will be in San Francisco on Tuesday, May 26, for a **Barbara Boxer** for Senate fundraiser. Call 292-1460 for more infor-

mation.

Assemblywoman **Carole Migden** is hosting a reception for new Assembly Speaker **Antonio Villaraigosa** at the Asia SF restaurant, 201 9th Street, on Thursday, April 30, 6-8 p.m. The event is a fundraiser to help keep intact the Democratic Assembly majority (\$100; 252-9998 for information).

Conservative Attorney General **Dan Lungren** injected the abortion issue further into the gubernatorial race last week when he appeared before a state senate committee to push for a November ballot measure requiring that doctors receive parental consent before performing an abortion on a minor. Only last summer, the California Supreme Court struck down such a consent law, 4-3, saying it interfered with a minor's right to privacy. Many Republican state officials fear that Lungren's insistence on making abortion a major campaign issue will hurt their ticket in November.

An EPIC MRA poll showed that 59 percent of Michigan residents say no dice to recognizing same-sex marriages from other states. However, 88 percent of Michiganders feel the state should do more to protect gays from hate crimes.

And in Rhode Island, a South Kingston group that helps lesbians with cancer accused the IRS of unfairly denying it tax-exempt status. Kathy's Group said it was told it has to extend help to all women, not just lesbians, to be tax exempt.

Bella Bella: When I lived in NYC in the early '70s, **Bella Abzug** was my congressperson in Manhattan's 19th District, and a wonderful lady she was. She lived next door to my best friend on Bank Street in Greenwich Village. Bella, her novelist husband Martin, and two daughters were simply the finest people one could ever know. Bella's daughter Liz, a lesbian activist, almost won a seat on the New York City Council a few years ago. Bella Abzug — there will never be another like her!

A reader from Phoenix sent a note to let me know that **Neil Giuliano**, the openly gay mayor of Tempe, Arizona, was easily re-elected last month despite an ugly anti-gay campaign against him.

A couple of people have complained to me that mayoral aide **Michael Colbruno** took a cheap shot at Supervisor **Leland Yee** during introductions at the gay marriage ceremony at City Hall last month. Colbruno introduced Yee as being "at my far right — politically." Not exactly a knee-slapper, but perhaps the mayor's office is getting the teensiest bit worried about Supe Yee's mayoral aspirations? ▼

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BAY AREA REPORTER

# Taking a flying sleep

by Beth Elliott

Almost as though presaging what would happen to the coming spring's softball season (thanks to El Niño) the nightshirts were late. Nightshirts, because the assortment was all oversized, and team captain Lisa tweaked the curve of our body size range upward so that we all got baggy whites with loose blue sleeves. Late, as in arriving a few days after the celebratory team barbecue. Presaging the effect of El Niño, which was that the diamonds did not drain in time to allow anyone preseason practice.

So, barring anyone getting together to throw at any time before the first game's pre-game warm-ups, this hybrid of our Berkeley C summer championship team and our Oakland B second-place (by a single run) team will have prepped with only a session at the Emeryville batting cages. Definitely time for those who can to call on the proverbial "age and treachery" for yet another jump start, because the amount of warming up for the season we'd be getting was El Niño-o.

I'm not too heartbroken, because I've been working on start-up public relations projects after my daily stint at the Home of Happy Hypertex, and I'm exhausted. Some really cool things have been held just on the verge of breaking loose for far too long, thanks to flakes in both high and low places, and the tensions have been wracking the nerves of all involved like PMS on a meta-physical scale. Booting up the home computer and retrieving e-mail while I fix a bite to eat, eating the first half of it at the dining room table then carrying the rest to my home office, is getting so old that I half expect e-mail from my Internet service provider offering me a senior discount.



Too often these days, I'm pulling that nightshirt over my head just in time to speculate whether, if I were in L.A., I could be winning Ben Stein's money—and whether I should stay up another 20 to catch Bill Maher's monologue after *Nightline* runs over seven minutes once again and delays *Politically Incorrect*. The new nightshirt, which says "1997 Summer Champions, Berkeley Women's Wednesday Night C Softball," leaves plenty of room as I squeeze my thighs together and grind my hips to see if arousal will win out over exhaustion this night.

I'm not too close to breaking even in the "Big O" Sleepytime League ... usually because the state I end up working myself into is a meditative one. As I drift off at night, and as I reawaken far too soon the next morning, I watch myself transition back and forth

between dreaming and wakefulness. When I catch it just right, the transition out of dream is incredibly fascinating: I'm still aware of the reality of the dream, and how convinced my mind is that this is indeed objective reality, even as I wake and realize it was all something my brain concocted out of the input of the previous day and beyond. The wildest thing is still having the sense of having known someone in the dream for a long time even as I realize I'm having that conviction about someone who doesn't exist. It makes me wonder how much of our sense of what's real about waking reality is also something our brains patch together to give it the reassuring appearance of continuity.

Actually, I have a sense that I do indeed have a pretty good idea of the actual proportions. It has something to do with how each of us mixes in and apportions the times of being completely in the moment with those of taking the long view and appreciating being in a particular stage of life. A lot of us do that reflexively, without either thinking or being aware that there is a difference in perspectives that can be enjoyed, savored, and even used creatively. I find myself doing a lot of watching myself be myself in the world these days ... I have ever since that trip to Nepal two Decembers ago.

(Gee, I never did finish the Nepal saga, did I? Pity, because 1998 is the year Nepal's been promoting as a year to come visit. Hey, December's a good time to go ... start planning now.)

Batting practice at the cages was a pretty good example. First round of 20 swings, I was getting my timing back together. Second round, I was hitting some ropes. Third round, I was in a groove to the point that the nice pitches made my eyes light up. Fourth round, I was still driving the ball but tiring out. But through all 80 cuts, I was "on" with my batting intensity even while taking a curious look at myself in that state.

Though having played many variations of baseball in childhood, from whiffle ball in a rectangular front yard to other variations on diamonds of varying quality, I first got the coaching to come into my own as a ballplayer as a grown woman. And, it was at a time in my life when I was poised to blossom in a number of ways. Learning how to get into the zone of perfect concentration, in which everything else went away,

page 16 ►

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## HISTORY LESSON

16 years ago this week:

## Lesbian sex wars

by David Bianco

This week in gay history: The conference "Toward a Politics of Sexuality" opens at Barnard College, April 24, 1982.

Today, as gay men wage sex wars of their own, the fact that the lesbian community also duked it out over sex in the not-too-distant past may get lost. Sixteen years ago, at a conference held at Barnard College in New York City, activists brought the lesbian sex wars to a feverish climax.

The first battles in the lesbian sex wars occurred in the late 1970s, when cultural feminism began to dominate the movement. Cultural feminists talked about lesbianism not as a sexual orientation, but as a political choice and the logical extension of living as a feminist. In theory, any woman could be a lesbian as long as she was "woman-identified" and rejected men and their patriarchal structures. This take on lesbianism resulted in a playing down of lesbian sexual experience. Though plenty of lesbians were having sex, they just weren't talking about it publicly.

For cultural feminists, "acceptable" lesbian sexuality took on a narrow definition, which branded many sexual practices as "politically incorrect" and the lesbians who enjoyed them as outlaws. S/M dykes were turned away from music festivals, and the butch/femme heritage of the 1950s and early 1960s was demeaned — or even denounced outright. For some lesbian-feminists, any kind of penetration or "dirty talk" in sex was taboo, a mimicking of aggressive male sexuality.

Pornography was at the top of many lesbian-feminists' hate list. Citing statistics connecting rape with the viewing of porn, groups like Women Against Pornography launched a campaign to ban porn as discrimination against women. What these women overlooked, though, was that some lesbians liked pornography, both straight and gay, and found it sexually arousing. Lesbians were even daring to create their own porn, but cultural feminists viewed them as simply having bought into men's oppression of women.

Self-identified lesbian sex radicals began raising their voices in protest. Fierce battles raged in lesbian-feminist newspapers and magazines, most of which were

controlled by cultural feminists. In 1981, the feminist art and literary magazine *Heresies* shook up the community when it devoted an entire issue to politically incorrect sex. In one article, Amber Hollibaugh summed up 1970s feminism: "You didn't talk dirty and you didn't want dirty. ... You couldn't talk about wanting a woman, except very loftily."

To pursue a frank discussion of sexuality and challenge the lesbian "sex police," academic and activist feminists came together to plan a conference, held under the auspices of

Barnard College's annual Scholar and the Feminist Conference. "Toward a Politics of Sexuality" opened on April 24, 1982, with 800 women in attendance. Speakers such as Cherrie Moraga, Joan Nestle, Esther Newton, and Gayle Rubin explored how feminists had oppressed each other by instituting right and wrong ways to have sex. Ironically, organizers of the conference engaged in a "feminist fascism" similar to that which they were protesting. They excluded from the planning process anyone who wasn't in their view "pro-sex," primarily anti-porn feminists. But other lesbians also got left out of the process, if they were perceived as "vanilla" and hence not rebels.

Battle lines were drawn, and some of the excluded anti-porn feminists engaged in a series of mean-spirited tactics. Before the conference, for example, they called Barnard's women's center to protest the participation in the conference of "known sado-masochists." During the conference, anti-porn groups picketed outside, handing out flyers targeting panelists by name.

The day after the conference, the newly-formed Lesbian Sex Mafia held its first public speak-out. As 200 women listened, volunteers stood up to talk about their experiences. "I love sex rough," Dorothy Allison boldly admitted, "and I have many fetishes. If it's possible to do it, I'll try it three times." Pat Califia openly declared herself a sadist, "and that is not spelled r-a-p-i-s-t."

The Barnard Conference divided lesbian-feminists into opposing camps that continued to skirmish throughout the eighties, mostly in print. Battles over "porn" versus "erotica" were the most heated.

Lesbian sex magazines like *Bad Attitude* and *On Our Backs* appeared on the landscape. Throughout the 1980s, however, many women's bookstores refused to carry these publications on the grounds that they were pornography. Lesbians purchased them instead at gay bookstores, thus forging an alliance with gay men.

By the early 1990s, there was a new generation of lesbians, many of whom had never heard of the Barnard Conference, who embraced the culture introduced by lesbian sex radicals without really understanding its history. Sex clubs

for lesbians, complete with back rooms like those in gay men's clubs, for a time replaced the tamer women-only dances of the 1970s, and strap-ons and butt plugs entered the lesbian lexicon.

While they were volatile and polarizing, the lesbian sex wars opened up a fuller discussion of sexuality within the lesbian community, freeing women to say what they had been socialized not to say. In that way, the sex wars helped usher in a more diverse era of lesbian sexual expression. ▼

David Bianco, M.A. will be whipping the host's butt on Comedy Central's *Win Ben Stein's Money* May 12. He can be reached care of this publication.



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## ABC buries two of final 'Ellen' episodes

by Don Romesburg,  
GLAAD/SF media resource  
center manager

On April 15, ABC decided to dump two newly taped episodes of the award-winning sitcom *Ellen* and air only the season's — and likely the show's — finale. The final, hour-long *Ellen* will air on May 13, with *Two Guys, A Girl and a Pizza Place* filling the earlier two time slots that *Ellen* was originally expected to fill. Adding insult to injury, the April 15 *Two Guys, A Girl and a Pizza Place* presented stereotypical representations of gay men.

*Ellen*'s imminent cancellation has been the topic of much speculation in the media, Hollywood and for a devoted nationwide audience. ABC's sudden decision came as a shock to the beleaguered show and for millions of fans. "American viewers deserve and expect to see *Ellen*'s remaining season in its entirety," said Joan M. Garry, GLAAD executive director. "I am extremely disappointed in the network's decision to deny the viewing public this quality program. For months ABC has claimed that they stand behind the show. If this is how they support their programming, it is certainly a 'unique' approach." ABC may decide to show the unaired episodes sometime this summer.

Urge ABC to make good on their commitment to *Ellen* and air the final three episodes in their entirety, if not in May, at least during the summer. Also, let them know how you feel about their handling of the entire situation.

Contact: Jamie Tarses, Entertainment President, ABC, 2040 Avenue of the Stars, Los Angeles, CA 90037 or call ABC at: (310) 557-7777.

### Offensive gay stereotypes on Brooklyn South

In the unfortunate tradition of action-adventure and police dramas, the April 13 *Brooklyn South* relied on two offensively gay stereotype characters, Esteban and Lloyd, to bolster the macho attitudes of the police department around which the show revolves. On the episode, Esteban and Lloyd get into an argument and Esteban walks out. Lloyd then tells the police that Esteban has a gun and is threatening to use it. The police bust into his apartment and Esteban shrieks and cowers the entire time that the police are there. One of the officers asks another officer if he found a gun. The officer replies, "No, but he has a bunch of stuffed animals on his bed." Everyone rolls their eyes. The police leave and Esteban tells them not to worry about anything and that he will get his busted door fixed. Another officer rolls his eyes and says sarcastically, "fabulous." Later, Lloyd and Esteban are reunited and find out that someone has kidnapped their dog and is threatening to kill it if they do not give him money. The police do not believe them and the two start whimpering and crying. While the police find out it is true, it is not before the program milks the "flamboyant fag" joke until it is dry. The two get their dog back and start sniping at one another again. It is the last time we see the two.

This is surprising, considering Steven Bochco's stamp on the show. Bochco has produced other police dramas, including *NYPD Blue*, which have been recognized for their excellent representation of lesbian and gay characters. While effeminate men are certainly part of the diversity of our community, such one-dimensional stereotypes are just stock caricatures.

Please contact CBS and Steven Bochco Productions and let them know that we expect better from the producer and the network.

Contact: Leslie Moonves, Entertainment President, CBS Television Network, 7800 Beverly Blvd., Los Angeles, CA 90036-2165; and Steven Bochco, William M. Finkelstein, David Milch, Executive Producers, *Brooklyn South*, Steven Bochco Productions, 10201 West Pico Boulevard, Los Angeles, CA 90035

### PBS to run KQED's Castro nationally in June

The *Castro*, an outstanding Peabody Award-winning documentary produced for San Francisco public television station KQED, will be airing on public broadcasting stations nationwide as part of the celebration of June as Lesbian, Gay, Bisexual and

Transgender Pride Month. The Peabody committee describes the documentary as "an informative, unusual and provocative look at San Francisco's Castro District that reveals how one neighborhood became the cornerstone of a social and political movement." In a previous GLAADAlert ("The Castro Makes for Great Television," 3.14.97), GLAAD



commented that the documentary not only opens up the [Castro] neighborhood to all the program's viewers, but documents a unique, vital gay neighborhood from its beginning.

Please thank KQED for producing The *Castro*, and urge your local affiliate to air it this June.

Contact: Peter Calabrese, General Manager, KQED-TV, 2601 Mariposa St., San Francisco, CA 94110-1461

### Hormel's son speaks of family values

In a Pacific News Service item that appeared in the April 11 *Des Moines Register*, John C. Hormel, Jr., son of openly gay philanthropist and ambassadorial candidate James Hormel, writes of the integrity and courage of his dad. "When I was 11 years old, my father told me that he was gay. I didn't find this an easy bit of information to digest, but I heard my father's great concern for how this disclosure would affect his son," begins Hormel, Jr. "Now President Clinton has nominated my father to be U.S. ambassador to Luxembourg. This has made us, as a family, quite proud." He explains how a handful of senators are blocking the confirmation because, they say, of a "gay agenda" Hormel may "promote."

"My father has dedicated a majority of his work throughout his life to philanthropy and diplomacy," Hormel, Jr. writes. "His qualifications as a diplomat have never been disputed. For these reasons, I have concluded that those senators blocking his nomination do so as a simple matter of discrimination." He finishes, adding, "My father's agenda for our family is to encourage closeness and integrity. His agenda as ambassador to Luxembourg is to represent our country. It just so happens that he is gay. The Senate deserves the opportunity to act on the American agenda — to deliberate and vote on my father's nomination."

Please commend the Pacific News Service and the *Des Moines Register* for this heartfelt and clear commentary. Contact: Pacific News Service, c/o the *Des Moines Register*, P.O. Box 957, Des Moines, IA 50304; and Diane Graham, Managing Editor, *Des Moines Register*, P.O. Box 957, Des Moines, IA 50304 ▼

GLAAD promotes fair, accurate, and inclusive representation as a means of challenging discrimination based on sexual orientation or identity. Contact GLAAD by e-mail at [glaad@glaad.org](mailto:glaad@glaad.org) or by phone at (415) 861-2244. Report defamation in the media by calling 1-800-GAY-MEDIA

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# Breast in show: SF library exhibit confronts cancer

by Cynthia Laird

A major exhibit of mixed media art and writing by women who have faced breast cancer premieres at the San Francisco Main Library for a seven-week display this Friday, April 24. "Art.Rage.U.S.," as the exhibit is called, features the output of more than 175 artists and writers from around the world who have found comfort in the healing power of art and creative expression.

The pieces are visually stunning, provocative, humorous, heart-wrenching, sometimes gentle and introspective, and often stark and defiant. They are what the show's title implies: a spectrum of expressions by women untied through an unwelcome shared experience.

It is the art and outrage of breast cancer.

The artists and writers featured in the exhibit, both professional and amateurs, are from across the United States, Mexico, Canada, and Europe. It is no coincidence that the majority are from the Bay Area, since studies have shown the region to have some of the highest reported incidences of breast cancer in the nation.

Organizers of the exhibit observed that there is a natural bond between women that tran-



scends age, race, class, and education — a global sisterhood. These days, however, women of all ages, races, classes, and education levels find there is another tie that often binds them to each other: breast cancer. Millions of courageous women battle the disease every day, each in her own way. The death last Friday of photographer Linda McCartney, who fought breast cancer for several years, has served to heighten public awareness of the disease for which there is no known cause or prevention. One in nine women will develop breast cancer in her lifetime, and while there is no cure, there is healing and survival.

The Art.Rage.U.S. exhibit is the culmination of a first-time collaboration between the San Francisco chapter of the Susan G.

Komen Breast Cancer Foundation, the Bay Area region of the American Cancer Society, and the Breast Cancer Fund. Using their combined resources and perspectives on the disease, these leading organizations sought to create a significant educational forum on breast cancer.

Chronicle Books is publishing a 175-page commemorative book that, organizers said, will capture the exhibition and serve as a timeless legacy to this impressive show and the healing power of art in the face of adversity. Actress and producer Jill Eikenberry, a Bay Area resident and breast cancer survivor, wrote the book's introduction and writer Terry Tempest Williams authored the epilogue. ▼

Art.Rage.U.S. opens Friday at the New Main Library at Larkin and Grove streets.

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# Triangle Broadcasting brings gay radio programming to SF

PRNewswire

Triangle Broadcasting Company, Inc., a national communication company targeting the gay and lesbian market, began broadcasting its talk show programming to the San Francisco and the greater Bay Area Tuesday, April 21. The Palm Springs-based company announced it will air its original programming from 7 p.m. to 2 a.m. Mondays through Fridays on its San Francisco affiliate, KEST 1450-AM. The 10,000-watt station will feature talk shows, sports, entertainment, and news of interest to gays and lesbians.

Triangle began broadcasting in October 1997 in Seattle and now offers round-the-clock pro-

gramming from the company's Palm Springs studios, with transmissions available to over 10,000 stations via the SATCOM 5 satellite. Executives at the company said they were looking forward to broadcasting in San Francisco, the fourth largest radio market in the nation and one particularly well-known for its extensive gay and lesbian population.

"San Francisco is an excellent market for Triangle Broadcasting in that the gay and lesbian market has never had a broadcasting voice in which to openly discuss its interests," said Frank Olsen, the company's president. "Triangle Broadcasting fills these needs while being both professional and entertaining in content. We welcome KEST, 1450-AM to our expanding network of stations." ▼

# Community 'paint-in' for Castro mural Saturday

by Cynthia Laird

Public art is taking shape behind the Bagdad Cafe at 16th and Market streets in the form of a mural under the direction of master muralist Susan Cervantes. The project is a history of the Castro and HIV/AIDS and this Saturday, April 25, interested people can take part in a community "paint-in" to help complete the mural.

The overall theme of the mural is "Hope for the World Cure," visually expressing the impact AIDS has had on all communities, but particularly the gay and lesbian community of San Francisco and the Castro, where the mural is located. Anyone can come help paint the Bagdad Cafe Mural Project; the crew will begin mixing the paint at 10 a.m. and things should be in full swing by 11, organizers said. ▼

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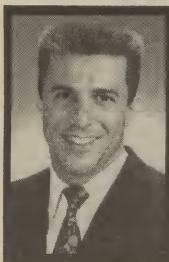
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## SFSI: Phone sex of a different sort

by Lori Roniger

If you're old enough to ask, you're old enough to know," is the unofficial motto of San Francisco Sex Information (SFSI), a nonprofit organization that provides confidential information about sex over the phone.

Thought to be the longest running service of its type in the nation, the phone line recently celebrated its 25th anniversary. In an "only in San Francisco" fashion, SFSI was founded amidst the sexual revolution of the 1970s by three women, two of whom were nurses. Co-founder Maggi Rubenstein is now a therapist, sex educator, and pioneer in exploring sexual topics, including bisexuality.

Before founding SFSI, co-founder and nurse Toni Ayers had traveled to New York in 1972 to visit Community Sex Information, a now-defunct organization after which SFSI was originally modeled. Ayers said she was "blown away that these people would talk honestly about sex."

"Community Sex Information ... was a radical, if somewhat heterocentric, organization," according to Peter Menchini, a SFSI board member.

SFSI prides itself on being inclusive of all sexual orientations and consensual practices, from polyamory to celibacy.

On a typical evening this past fall when SFSI's switchboard was open, four people were seated in the cramped office, reading about sex or talking about it on the phone. "I would recommend, if you can't totally trust him, using a condom," said a volunteer for San Francisco Sex Information to a caller. The volunteers spoke in matter-of-fact tones about sexual topics including S/M.

### Stimulating conversation

Between calls the conversation was surprisingly more overtly stimulating, as the volunteers discussed callers who ask if they masturbate too much and the movies *Boogie Nights* and *Sick*, and read selections from the office's bookshelves, which are crammed with everything from the *Merck Manual*, a basic health-care reference, to *The Ethical Slut*, a how-to book for pursuing the possibilities of nonmonogamy.

Listings of health clinics and sex clubs paper the walls of the office. A schedule keeps track of the shifts of the volunteers and their areas of expertise, such as celibacy or sex work (the all-encompassing term used to describe everything from phone sex employment to prostitution). A computer database categorizes therapists according to zip code.

What's the average penis size? Can you give me advice regarding having anal sex? Does it mean that I'm gay if I've had one homosexual encounter with a friend? These are among the callers' most frequently asked questions. SFSI's volunteers say the questions are sometimes related to trends in porn movies, such as a prevalence of anal sex scenes. Callers often ask if it is okay to engage in a particular sexual behavior, such as masturbation.

"We will endorse anything that is consensual," says SFSI board member Phil Lapsley, explaining that "the goal is to answer the phone in a nonjudgmental fashion." He says that if a caller discusses her penchant for cutting her body with razor blades, a volunteer may discuss the risks associated with her behavior but will not tell her what she should or should not do.

"We're not going to tell you you must use a condom," says Lapsley. "We'll tell you the risks (of not using one)."

Some callers ask relatively

basic questions. "One of our most popular questions is 'how do I get laid,'" says board member Peter Menchini. A volunteer might suggest strategies, such as joining social clubs of personal interest, for meeting like-minded partners. Teenage boys ask how to tell if a girl likes them, and girls have asked if douching with Coca-Cola prevents pregnancy.

Menchini remembers a man who called "obviously drunk" and asked if his having had sex with a male friend meant he was gay. Menchini explained to him that "just because you try chocolate ice cream once, doesn't mean you're a lover of chocolate ice cream. It was a relief for him. I'm sorry he had to get drunk to call me."

### Thanks, but no wanks

Other callers aren't as well-received. Female volunteers complain of male callers who try to engage them in phone sex or discuss a sexual fantasy. They transfer some of these calls to the shift supervisor, sometimes a deep-voiced man who scares away the "wankers," as they call them.

The identities of the callers, from teen-agers or younger to senior citizens, of any gender or sexual orientation, remain confidential, while the identities of the switchboard operators and the switchboard's location are also kept secret as a safety precaution because of the potential threat of stalkers or religious or political organizations.

SFSI survives on donations from volunteers who pay \$195 to take a required 55-hour course on human sexuality. The volunteers range from heterosexual to homosexual, from vanilla to kinky. Most are in their 20s and 30s, white and middle class, although SFSI would like to have a more diverse ethnic and socioeconomic group. During the course, participants discuss their own sexuality and learn about topics including safer sex, sexually transmitted diseases, fetishes, bestiality, pornography and sexual orientations.

"The training is designed to push people's buttons," says Lapsley.

In a documentary Menchini produced this year on SFSI's history, a volunteer says that after most of the group had discussed their backgrounds during their training, she was the first to say she was married, monogamous



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Jane Philomena Cleland

SFSI's Peter Menchini with Anne Boytelle: "We can be a magnet for the sexually disenfranchised."

and heterosexual.

"We can be a magnet for the sexually disenfranchised," says Menchini. "I was always the weird kid at school. I'm the most vanilla person [at SFSI]."

"SFSI was a haven [when it was founded], the primary community in San Francisco for people who were bisexual," said the late David Lourea, a Bay Area bisexual activist, in an interview in the book, "Bisexual Politics: Theories, Queries & Visions."

"[The course] can be life-changing for some people," says Lapsley. Menchini says some people have shifted their sexual orientation during the two-month long training period.

"Most of my training that did me any good ... really came from basic SFSI training," says Isadora Alman, author of the "Ask Isadora" syndicated column on sex and

relationships. Alman was a real estate agent before she joined SFSI. The organization has also been home to numerous other San Francisco Bay Area radical sex community luminaries, including Carol Queen, a sex writer and educator.

Might SFSI ever be able to as open about its own identity, such as its office location and names of its switchboard operators, as its members are about sex? "It would be a different culture," says Menchini. "I can visualize a culture that just appreciates us." ▼

SFSI's switchboard can be reached at (415) 989-SFSI, between 3 p.m. and 9 p.m. Pacific time. Its website at [www.sfsi.org](http://www.sfsi.org) provides answers to the most frequently asked questions about sex.

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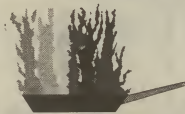


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## Making the scene



**E**d-TV director Ron Howard (right) explains an acting point to Matthew McConaughey during a day's filming at the Castro Theatre, which Hollywood turned into a four-plex April 16 for the film. The comedy focuses on a quirky family and what happens when their youngest son is plucked from obscurity and becomes a star when his life airs "live" on cable TV 24 hours a day. It will be released in spring 1999.

### National news briefs:

## NY gay cops honor pro-gay Petaluma Scout

### United Press International

**T**he 13-year-old Petaluma, California boy who is fighting to get the Boy Scouts of America to accept homosexuals was honored Saturday, April 18 by the New York Police Department's Gay Officers Action League. According to the *New York Post*, GOAL flew Steven Cozza and his family to the Big Apple so it could present the boy with its Courage Award at the National Arts Club in Gramercy Park. GOAL's president says the group is honoring the heterosexual boy because he was courageous enough to speak out against the scout organization's policy of excluding gay youth.

### Philly Catholics fight DP's

The archdiocese of Philadelphia delivered petitions to the City Council Monday, April 20 opposing domestic partner legislation. Catholic officials say they have gathered 35,000 signatures. The archdiocese has also taken out full-page ads opposing ordinances that would give benefits like health insurance to the companions of gay city workers. The council is scheduled to hold hearings later this week.

### Hey, little boy, want a ... church?

It may be the first time a church has been taken as payment for a jury award in a sexual abuse case. In 1994, a Duluth, Minnesota jury found Redeemer Lutheran Church and a former pastor were liable for the sexual abuse suffered by David Samarzia as a teenager. The church's insurance paid about one-third of the \$644,000 judgment. A planned auction of the church's contents is not expected to pay off the rest of the money owed to Samarzia, so church officials say the next step would be to sell the building and land. Church members say it's not right for a place of worship to be

taken away like this. They declined to endorse an agreement that would have avoided the auction and surrender the building and contents to Samarzia.

### AIDS walk hoax uncovered

Con artists are apparently trying to take advantage of the upcoming AIDS walk in Boston. The AIDS Action Committee, which organizes the annual fundraising event, says it's been getting reports of people in various parts of the city soliciting cash donations for the event, and then pocketing the money. The committee says it only accepts donations by check, and it's warning the public to stay away from anyone seeking cash contributions.

### Broadway raises \$1.8M for AIDS charity

The casts of some of New York City's hottest shows have raised nearly \$1.8 million for Broadway Cares/Equity Fights AIDS. Broadway darlings Nathan Lane and Liza Minnelli announced at the New Amsterdam Theatre Tuesday, April 17 that the 12th annual Easter Bonnet Competition raised a whopping \$1,793,137 for the charity.

The award for the most fabulous bonnet went to the company of 1776, while the companies of *Titanic* and *Ragtime* were named the first and second runners-up. In all, the casts of 60 Broadway and off-Broadway shows participated in the competition, which

attracted the likes of Deborah Gibson, Tyne Daly, Jack Klugman, Rebecca Luker, and five of the original Ziegfeld Girls.

### Private's privates groped

The Virginia Court of Appeals is upholding the assault conviction of a Prince William County prosecutor who groped a male soldier charged with drunk-driving. Former assistant prosecutor Charlton Gnadl appealed his conviction, arguing the state did not prove whether he had consent to touch the genitals of Private Shawn Knowles during an alleged weapons search in his office.

The appeals court ruled that Gnadl's exploration of the Private's privates far exceeded the scope of a pat-down search, and any consent was coerced because of his role as a prosecutor.

### 'Frugal' trial postponed

A sex-abuse trial in Tacoma, Washington involving two lawsuits against TV's *Frugal Gourmet* Jeff Smith has been delayed again. The trial was to begin April 28, but Smith's lawyer has been granted a delay that will move the trial to July 6. Lawyer Edward Winskill had asked for a delay of six months to a year. Nine male plaintiffs named in the case have accused Smith of sexually abusing them while they were teens. Smith, who is a 59-year-old married Methodist minister, has denied all of the charges. ▼

## Sapphistication

◀ page 10

was at first a way to settle myself down and get a sense of competence and belonging. Then it was something I enjoyed fiercely for its own sake. As I pushed 40, it became something I feared losing. When I kept playing well, I eventually stopped wondering if each season might be my last at the level to which I'd become accus-

tomed and really got Zen about softball. Now it's not only fun to play, it's fun to watch what I do to be in that zone — both doing and watching at the same time.

Maybe it's the sleep deprivation. Maybe, since softball's such a lesbian tradition, I'm finding a highly individualistic way of discovering what it's like to be someone who's been out through a quarter of a century of incredible change. Nah, maybe it's the sleep deprivation. ▼



# Levy, UCSF focus on HIV immune mechanism

by Lidia Wasowicz,  
UPI Science Writer

Taking a different tack than most AIDS researchers, scientists at the University of California San Francisco have identified the molecular mechanism that boosts the body's natural defenses against HIV, a step they consider key to winning the war against the epidemic.

Rather than focusing on suppressing the spread of the virus that causes AIDS, the researchers set their sights on eliminating HIV altogether from infected cells.

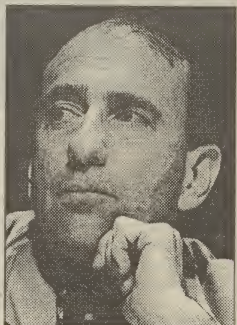
Their goal is to minimize the chances of drug-resistant strains of the virus emerging, says Dr. Jay Levy, professor of medicine, director of the Tumor and AIDS Virus Research Laboratory and a leading authority on HIV.

Levy has done what he's been urging others to do — focus on what appears to be a natural ability in some people to ward off the deadly effects of the virus. Levy has devoted himself to finding out why some have remained healthy for more than 15 years of HIV infection, convinced that the answer would play a crucial part in developing a preventive vaccine.

Levy has been throwing cold water on the recent upbeat reports of success of "cocktail" drug therapy, noting that while the treatment does suppress HIV progression in infected individuals, it fails to address the main issue of eradicating the lethal microorganism so it can't cause any future harm.

"I believe the present approach to controlling HIV is doomed to fail," Levy says. "There is no restoration of the immune system in the treated people, and the virus will eventually become resistant to the drugs."

This has already started to happen, says Levy, who warns that unless a different approach is



Dr. Jay Levy

taken, "We will see the return to a large number of AIDS cases and the transmission of drug-resistant viral strains."

## The molecular connection

Levy feels ultimate success against AIDS rests on harnessing whatever mechanisms are at play in the naturally immune individuals.

The promising news, announced Monday, April 20 at the annual meeting of the Federation of the American Society of Experimental Biology in San Francisco, is that the UCSF team has found both the molecular basis of this natural immune response and a mechanism that enhances it.

Sharon Stranford of UCSF says one study showed 80 people who were repeatedly exposed to HIV through risky sex and intravenous drug use did not become infected because of their body's ability to marshal the forces of specialized disease-fighting white blood cells called CD8+ lymphocytes.

According to Levy, "We think this immunity results from exposure to low amounts of virus, which is enough to get the cellular immune antiviral response going. Each subsequent exposure then acts as a kind of booster."

page 20 ►

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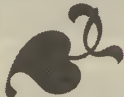
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## Pot club

◀ page 1

through the motions of confiscating whatever pot plants and paraphernalia they found. To satisfy them, Peron and club volunteers conveniently left behind several scraggly pot plants, some bongs and pipes, and a heap or two of marijuana "shake," or leaves of pot plants. All other hemp plants and products were already removed from the premises, as everyone well knew.

Out on the sidewalk in front of the building, dozens of buoyant club clients and media types craned their necks in fascination as they watched deputies, behind the windows of the club's second-floor offices, sorting out the confiscated items. Occasionally those below would wave, while those above grinned down and acknowledged the cheers.

Every once in a while Hennessey would pop outside to answer reporters' questions, and occasionally to invite Peron and some of his associates inside to help carry out the eviction. But never did the officers touch or remove any client files, and nary a discouraging word was uttered by anyone.

### Passing the keys

The much-anticipated, well-choreographed shut-down of Peron's dispensary was set in motion by Lungren, whose right-wing views and rival gubernatorial candidacy blinded him to the need of patients for the one medicinal substance — THC from marijuana — that could ease their nausea and relieve much of their pain.

Yet despite Lungren, who has indicated he wants nothing more than to put all medical marijuana club out of business permanently, Judge Garcia issued only a limited order, charging Peron and one assistant with violating the provisions of Proposition 215 by selling



Healing process: New director of the Cannabis Healing Center Hazel Rodgers enjoys a toke April 20 with CHC legal analyst John Entwistle.

cannabis products not just to prescription-wielding patients, but to primary caregivers as well.

That order required Peron to cease selling pot and to close his club, and called on the sheriff to enforce the action. It did not, however, prevent Peron from ceremonially passing the keys to the shut building's owner, Mr. Zacharia, who then turned around and handed a new set of keys to Hazel Rodgers, a 78-year-old glaucoma victim who uses marijuana to relieve her condition and who has volunteered at the club for years.

By 11 a.m. on Tuesday, Rodgers was in charge of a reincarnated medical-marijuana establishment, the Cannabis Healing Center, in exactly the same place, with exactly the same clients as before.

"Hazel instituted a couple of new policies," Peron told the B.A.R. on Tuesday afternoon. He spoke by phone from the new club, where he was busy giving interviews to reporters from around the country. "She no longer allows caregivers in building, and does not issue cards to caregivers. We're now in conformance with the new law and the court rulings."

Peron, who served as a primary caregiver to thousands, claimed he never knew it was against law to dispense medical marijuana to other primary caregivers. Even so, he added, relatively few such individuals came to the club anyway, "maybe five percent" of all those coming to the club for pot.

"Now if they want to come here," suggested Peron, "they're going to have to be diagnosed with something and get a prescription."

It is precisely Peron's willing-

ness to openly confront hostile state (and federal) authorities, his conviction that marijuana eases suffering and should be made readily available to those who need it, and his theatrics in popularizing his cause, that have made him a hero to thousands of progressive voters and politicians throughout California, while infuriating conservatives like Lungren.

Now, Peron said, he intends to devote himself full-time to challenging Lungren for the Republican nomination for the gubernatorial race.

"Now I can devote myself 100 percent to spreading my message of hope and empowerment," the relaxed and smiling Peron said as he milled about among a host of admirers, media types, television news cameras, and deputies. "I've been carrying this thing for six years, and I'm ready to have this chapter of my life close."

Meanwhile, those who have worked with Peron in running the club continue to do so under the new banner and Rodgers's management. They also look at this latest maneuvering in the fight for medical marijuana as just one more step toward complete victory.

"In this [judge's] decision, both sides claim victory," said John Entwistle, who has been at Peron's side since the club first started in the Castro neighborhood in 1992. "It enables us to continue to exist and serve patients. Everyone's coming around. We're a large group of people, and we'll influence the rest of the nation."

"Just because the judge shut down the club for a few hours doesn't mean the genie goes back in the bottle." ▼



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## HIV PERSPECTIVE

# Finally, a clinical trial for the rest of us

by Jeff Gustavson, ACT UP/  
Golden Gate Writers Pool

While many people with HIV have clearly benefited since the advent of using protease inhibitors, there still remain relatively large numbers who, for whatever reason (adherence, toxicity, malabsorption, hypermetabolism, resistance) have "broken through" and through a narrow definition can be defined as virologic failures. In other words, these people either failed to achieve undetectable levels, or, having once achieved viral suppression below the limit of detection, are now showing quantifiable levels of HIV in their bloodstream.

Interestingly, however, many such persons appear to have derived clinical benefit, despite having "failed." Many have sustained increases in T-helper (CD4) counts (those cells that HIV directly infects) for up to a year or more past the point of viral breakthrough. Additionally, they also have largely not continued to progress in their illness, despite the presence of viral replication. One other puzzling thing is that there are a number of people for whom viral burden has not returned to baseline (pre-treatment) levels, so it could be argued that such people are gaining some level of suppression by continuing to take their regimen.

Nevertheless, there is understandably a level of anxiety among those who have failed.

For, as the internationally renowned Michael Saag, M.D., from the University of Alabama at Birmingham, recently stressed at Summit Medical Center in Oakland, it is important to distinguish between what is actually known and that of which we are only guessing. And choosing a course of action after failing two or three potent PI-containing regimens clearly falls in the realm of opinion. There are theories, but not clear scientific knowledge, about the best course of action for those who have failed a regimen — or two, or more — containing any of the four different protease inhibitors (PIs) currently approved by the Food and Drug Adminis-

tration: Fortovase (saquinavir), Viracept (nelfinavir), Crixivan (indinavir), and Norvir (ritonavir). With every passing day, the importance of that hard data grows.

## Calling all 'failures'

Realizing the need to address this issue, the AIDS Clinical Trials Group (ACTG), a publicly funded clinical trials network run under the auspices of the National Institutes of Health (NIH), is rapidly moving forward in development of a Phase II trial (ACTG 398). This study will be a randomized, partially placebo-controlled trial of Amprenavir (a protease inhibitor currently in development, formerly GW141) as part of dual protease inhibitor regimens for those who have failed up to three PIs, either sequentially or in combination.

This is in contrast to the preponderance of studies currently being conducted using antiretrovirals that often require participants to be either treatment naive as a whole, or naive to the given class of drugs being tested.

All participants will get Amprenavir in combination with Abacavir (a nucleoside reverse transcriptase inhibitor, formerly GW 1592), Efavirenz (a non-nucleoside reverse transcriptase inhibitor, formerly DMP 266, also known as Sustiva) and Adefovir Dipivoxil (a nucleotide reverse transcriptase inhibitor, also known as bis-pom PMEA).

The only thing that will be placebo-controlled is a second protease inhibitor, and study participants have an equal chance of receiving a PI they have not seen before (they will be randomized to nelfinavir, indinavir, or soft gel saquinavir) or a placebo, giving the study four arms. While it is true that expanded access programs are open for Efavirenz, Adefovir, and Abacavir, there are many who have been holding out for a protease with which to combine them, or for clearer validated direction as to their treatment options.

Participants will have access to a PI not yet available, and also the altruistic opportunity to help researchers decide what course of

action is best for others in this situation.

## Start date not set

ACTG 398 is expected to begin enrolling locally sometime in late June or early July at the clinical trials unit of UCSF at San Francisco General Hospital. This column will announce its start date and enrollment procedures when they are finalized.

The study has three primary objectives:

To compare the proportion of subjects achieving a plasma HIV-1 RNA concentration below 200 copies/ml across the study arms at 24 weeks;

To compare the time to quantifiable viral load across the study arms;

To compare safety and tolerance across the study arms.

The study's secondary objectives, however, are perhaps more interesting. They include determining the influence of baseline (what you had at the start of the trial) genotypic (the sequence of virus) and phenotypic (how the virus acts *in vitro* — a test tube) PI and Reverse Transcriptase inhibitor resistance on subsequent plasma viral load and CD4 cell count responses.

This is especially important, because many people are having these very expensive genotype tests done without their having

page 20 ►

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Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

## Harold Edward Blaine

Oct. 2, 1961 – Feb. 4, 1998



Not unlike the legendary charisma revealed in the folk-rock of Will Rogers, reputed to have said he never met a man he didn't like, never a man – or woman – met Harold who did not like him. He possessed both a disarming personal charm well beyond his 36 years and a magnetic spirit that were equally infectious. And a moment with Harold, who journeyed from Kansas City, Mo., was to experi-

ence an odyssey, soaring in search of a certain life order.

An astounding talent for written expression, a genuine bibliophile, an insatiable passion for football (especially his beloved 49ers), a zeal for exploring provocative social issues, and a fervent love of animals and rock music: these formed just a small part of the inviolate mosaic that defined Harold's intense intellectual curiosity, wisdom and unsullied sophistication.

Harold gave the word "special" unparalleled depth and meaning, and his imprint on the lives of those who knew and loved him is indelible. His radiant spirit is forever alive in our hearts, especially in that of his loving partner of 15 years, Otis Turner.

## Michael J. Doonan

Dec. 15, 1940 – April 18, 1998



After a long illness, Michael J. Doonan (a.k.a. Dixie Del Raye) passed away peacefully at Seton Hospital Coastsides, Moss Beach, Calif. He was 57.

Michael is perhaps best remembered as the singing country western bartender at the Turf Club on Sixth Street from 1969 to 1976. The club was owned by his good friends, Bob and Alice Conroy.

Michael loved to sing. Until he was hospitalized in 1994, he could often be found at the P.S., singing along with Bob Saunders.

Michael is survived by his family in Michigan and a large extended family in the Bay Area. A private interment was

held at the Forest Lawn Memorial Park in the Hollywood Hills, Los Angeles, Calif.

## Gary Menger

Dec. 16, 1938 – April 11, 1998



Unique in life, Gary Menger chose a rare form of brain cancer to be the cause of death. He left peacefully and with his usual smile on his face. That smile was famous – it lit up all our lives – but it was also

enigmatic, never letting on about Gary's personal pain or problems. He was our rock and our glue. Everyone else was prioritized over himself. Practically every cabaret performer in town owes him; their continued success is his legacy. His personal satisfaction always came from planning and promoting others' careers – or events that somehow benefited our community.

It is difficult to imagine anyone whose life has not been touched by AIDS, but Gary made it a cause for living. None of us will ever forget the hundreds of thousands of dollars that he raised (with the assistance of those he regularly coerced), with events such as "In Memory of Friends." Gary transformed all he touched; even garage sale clothes looked spiffy on him – he would not waste money better spent on entertaining friends.

Donations in his memory may be made to the AIDS Emergency Fund or the American Cancer Society. Those wishing to participate in his final cocktail party can call 415-703-0614.

## Dowling to be at Turf Club reception Fri.

by Cynthia Laird

The world famous Turf Club in Hayward will be hosting a reception for people to meet openly gay Hayward city council candidate Kevin Dowling on Friday, April 24. Dowling, a co-

founder of Gays and Lesbians Organized for Betterment and Equality (GLOBE), is the first openly gay candidate for the Hayward race.

The reception will be held from 6 to 8 p.m. at the Turf Club, at the corner of Mission and A streets. Dowling is the only

Northern California candidate to be endorsed by the Gay and Lesbian Victory Fund for the June 2 election. ▼

For more information about Dowling's campaign, call (510) 247-9259.

## Needle exchange

◀ page 1

decision sends "an intolerable message that it's time to accept drug use as a way of life."

"The administration's position accommodates drug use, and would make drug use simpler and more accessible," Ashcroft said, "Why not simply provide heroin itself, free of charge, courtesy of the American taxpayer?"

Robert Maginnis, senior policy advisor of the far-right Family Research Council agreed, and described Shalala's move as "good news for inner cities and for heroin addicts" but "bad medicine."

Communities in 28 states operate needle exchange programs,

supported by state, local, or private funds. The largest such program is the San Francisco AIDS Foundation HIV Prevention Project, which passed out 2.2 million clean needles in San Francisco last year. That group is not much happier than conservatives about Shalala's decision.

"While we are relieved that the secretary has acknowledged the scientific data at long last, the decision to withhold federal funding from needle exchange programs is immoral and deadly," said SFAF Executive Director Pat Christen. "This administration has shown a callous disregard for the disproportionate [effect] this decision will have on communities of color and women."

James Loyce of AIDS Project

Los Angeles was even more critical than Christen in his reaction to the decision. "Shalala abdicated her responsibility to protect the health of United States citizens today by recommending that no federal funds be spent on needle exchange programs to stop the spread of HIV," he said. "Drug Czar Barry McCaffrey, an official with no statutory responsibility for the health of the public, has won this battle. This egregious disregard for science and public health may sacrifice the lives of 33 Americans who will be infected by dirty needles each day on the altar of political expediency." ▼

United Press International contributed to this report.

## Levy, UCSF

◀ page 17

UCSF researcher Edward Barker says a second study revealed a molecular connection that enhances this antiviral response.

He says, "We found when CD8+ cells were exposed to

macrophages expressing a CD86 molecule on their surface, their antiviral action was amplified."

Key warriors on the immune system front, macrophages boost the function of CD8+ cells.

Barker says, "We've shown the molecules on the surface of the macrophages play an important role in enhancing this response and that the CD86 molecule is a

critical factor, something not previously known."

Further studies corroborating and expanding upon these findings could provide a direction for developing drugs to prevent progression of HIV infection into full-blown AIDS, the researchers say. ▼

## Clarification:

In the April 9 article *Causey quits ABC*, former AIDS Benefits Counselors consultant Paul Vander Waardt did not allege misfeasance in an op-ed piece previously published in the *Bay Area Reporter*. Additionally, Vander Waardt's consulting job with ABC ended last October, with the exception of a single one-time contract that ended in January. ▼

## ACT UP

◀ page 19

been validated. At the same time there is a clear lack of consensus on how to interpret their results.

Part of the problem is that commercially available assays report only on the presence of a mutation and give a readout that implies there is a single identical virus throughout your bloodstream, when in fact there exists a

"swarm" of quasiespecies. In other words, some virus copies will have one mutation, but lack another.

Additionally, sequencing RNA does not address the integrated proviral DNA, a pool of potential virus that has received a lot of attention lately, causing many to doubt the possibility of eradication. Researchers hope that addressing this question in the trial will add insight into making sense of both genotype and phenotype tests. ▼



# Paul Anelli/Ann Drogynous dies at 35

by John F. Karr

The talented singer, actor, and dancer Paul Anelli died of HIV-related lymphoma, in San Jose, Wednesday, April 15 at the age of 35.

Paul was born in Fontanna, in southern California, and moved with his family to San Jose when he was three. With the support of his loving and supportive mother, Darla — herself a professional jazz singer and musical comedy performer — Anelli began his theatrical career at the age of five with ballet classes, and, at seven, appearing in Broadway shows with the San Jose Children's Musical Theatre. His mother remembers him poring over her scrapbooks and announcing, "I want to be a star."

Anelli continued dance classes, and also studied music and cosmetology at San Jose City College. After college, he appeared as a dancer and singer in national touring companies of *The Wizard*



Miss Ann Drogynous

of *Oz on Tour* and *Cats*.

Suffering a knee injury, he settled in San Francisco and pursued

acting, Shakespeare, and scene study classes by day at the American Conservatory Theatre, and appeared by night in gay clubs as the newly created Miss Ann Drogynous, with a troupe headed by Michelangelo. Although the troupe specialized in lip-synch routines, Paul insisted on doing his own singing, and brought in stage directors Allen F. Sawyer and John F. Karr to help build and focus his art. Together, they created his one-man show, *The Kid Himself: A Broadway Cabaret*, which enjoyed successful runs at both Buckley's and Josie's. In it, he performed "Paul's monologue" from *A Chorus Line*, which he was proud to replace with an autobiographical monologue he wrote himself, and which became a highlight of the show, closing its first act.

Before this show, Paul appeared at Theatre Rhinoceros in *Drag Queens in Outer Space*. His long association with the Artful Circle Theatre began with *Whatever Happened to BB Jane*, and

continued with the roles of Joan Crawford in *Christmas with the Crawfords* in both San Francisco and Los Angeles, Mae West in *Way Out West*, and multiple roles in several runs of *Jungle Red*, in one hysterical scene appearing as both super brat Little Mary and Broadway baby Miriam Aarons.

With the American Musical Theatre of San Jose, he played Paul in *A Chorus Line*, and was also in *La Cage aux Folles* and *My Fair Lady*. His performances in straight (non-musical) plays were also lauded, and included *Poor*

*Superman*, *The Well*, and *The Maids*. Simultaneous with these stage roles, Anelli danced with a number of the area's best-known dance companies, including Margaret Jenkins, Joe Goode, Alonso King, and the Ruth Langridge Dance Company.

It's typical of Anelli that in the delusions of his last illness, he thought he was in rehearsals and kept asking for his script. No doubt the prima donna in heaven he was on earth, he probably told Chief Director St. Peter how his entrance should be staged. ▼

## Anne Grant memorial announced

by Ben Templin

A longtime friend of the gay community who, although heterosexual, was honored for her services with a Cable Car Award in 1993, has died of heart failure. Anne Grant, who helped hundreds of people in the community in her grief support groups, died Saturday, April 11th. A memorial service will be held at noon, Saturday, April 25, at Metropolitan Community Church, located at 150 Eureka Street.

For many years Grant facilitated grief support groups for hundreds of lovers, friends and families of people who died of AIDS. She worked with Kairos House and MCC, among others, leading six to ten week sessions; for many years she led three and four groups a week. She was one of the first counselors from outside the gay community to fill the need for grief support groups, helping literally hundreds of individuals restore hope and meaning after loss, and continued this course until her retirement, working as a public speaker and group facilitator.

In both group and private practice, Grant emphasized the dynamics of transformation, focusing on renewal and redefinition of personal identity in the transition out of grief and loss, and was widely recognized for her efforts. Her awards included the Cable Car Award for Excellence and the Kairos Support for Caregivers Award of Excellence, both in 1993, and the First Annual Kairos Founder's Award in 1997.

Grant was a writer as well, with *The Healing Journey: A Manual for Grief Support Groups*, published by Vista Publishing in 1995, her best known work. She also did ongoing work with families under the auspices of P-FLAG, and did group and individual work on various other issues such as adaptation and acceptance of aging.

Grant is fondly remembered by many in the community, including Don Marks, a former Queer Nation activist who went through Anne's program five years ago.

"She had a dry wit and a hearty laugh," Marks said. "Anne was a no-nonsense lady who



Anne Grant

helped a lot of people get on with their lives."

Grant moved to San Francisco in 1970 to recreate her life in her middle years, at a time when it was far from fashionable for women to do so. She started her counseling career at the Intensive Care Unit of Kaiser Hospital, where she worked until 1985, while at the same time, earning her BA from Antioch, then Masters and Ph.D. from the California Institute of Integral Studies. She was a certified therapist with a MFCC license.

Although Grant had recently sent out a letter announcing her retirement, she was actively involved in preparations for her second book, and her passing was sudden and unexpected.

Don Grant, her eldest son, said, "All of us who knew her join to acknowledge her courage to take her own path according to her strongly held beliefs, her compassion and understanding, and her commitment to the service of those in need. She lived her life with great intelligence, seemingly boundless energy, with sensitivity and grace, and with humility rarely found in those with as much influence and impact on the lives of so many. She will be remembered by all who knew her well as an inspiration, and our love goes with her, forever."

Grant is survived by her former husband, Walter Grant, her three sons: Donald, Peter, Dane and his wife Rosalynne, her daughter, Susan and three grand-

children: Jonathan, Erin, and Ryan, and her sister, Mrs. Raymond Herr. ▼

Donations in Anne Grant's honor can be directed to National AIDS Memorial Grove, 856 Stanyan St., S.F. CA 94117.

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# Flex

by Jim Provenzano

**M**ore than a dozen men and women in the Bay Area are known to be planning to compete in the showdown of bodybuilders this August, in what is probably the most popular of all Gay Games events: Physique. And if anybody thinks preparation for the sport just involves picking up a few tons of iron over a short period of time, they clearly haven't spoken to those who are doing the training.

The best place to meet and talk with those athletes is at the group formerly known as Arcadia Bodybuilding Society, which has reformed (but not bothered to rename itself) in preparation for the Gay Games in Amsterdam.

Among the organizers of the club is Valya Kindelovich, who competed in 1986 and who has been working toward her '98 goals since '97.

"Most of us started last year," she said of the queer physique group members' increased workout regimen. "It's a combination of diet, cardiovascular work, and lifting routines." Most of the group is focusing on August, and creating routines that fulfill the compulsory poses, five for women and seven for men.

"It's not an intense group," she said of the club. "We have varying levels of backgrounds and ages. It's a good mix between women and men." Workout routines vary, too. "It's a very individual sport," she said, adding that people need

to look into their own diet to find what works best.

Kindelovich started lifting in 1977, "before people got freaky." She focuses on weightlifting as a part of a balanced exercise regimen, and hopes to see the revamped physique club continue to be a support group for queer athletes who are seriously focusing on bodybuilding, as well as for younger athletes unsatisfied with what she accurately described as the social/cruise environment of most gyms frequented by gay men.

## Carrying a 'toon

Another organizer of the physique group is George Birimisa. A longtime Bay Area writer and playwright, he's competed in every Gay Games since 1986, and is excited about going to Amsterdam, as well as a brief stopover in Paris — where he'd better stay clear of that rich French cuisine. One of the rigors of competitive physique is getting rid of unwanted fat and water weight to show off all those hard-won muscles.

"I'm already starting to diet," he said. "You do it slowly, so you don't lose muscle mass. Eight weeks out you get serious." Of the various weight-losing methods, he admits that "not all of them are the healthiest. You gotta be careful. We're almost all water, but you have to cut down near the end."

In fact, he says, "I know people who actually carry around a little spittoon" to get rid of saliva.

Dietary changes include cutting down on carbohydrates, eat-

ing foods high in protein, and getting rid of fat. "Women work even harder on that," he said, "because they have a higher natural fat content."

Toned skin is also *de rigueur* among competition bodybuilders, to go with the toned tissue. "You have to get a deep tan to show off the muscle," Birimisa said. And although he does not take tanning pills or use skin bronzer as others do, he tans well, and will hit the beach beforehand.

Birimisa, who is 74, is breaking age barriers in the sport, and is in production of a play about, among other things, bodybuilding. *Looking for Mister America* opens May 23-4 at New College, located at 741 Valencia in San Francisco's Mission District.

Birimisa cites Gay Games cofounder Tom Waddell as his inspiration in competing again in the 60+ category. In 1985, Waddell gave a talk at a Gays Over 40 meeting about how inclusive the Games were. "It was a real inspiration for me. That's when I started to do it. It gave me an incentive to go to the gym." He went on to win a silver medal in New York.

## Banned AIDS treatments

With over 120 of the competitors coming to Amsterdam from the U.S. (30 percent of them women), odds are it will be a

showcase of mostly American muscle. Unfortunately, weigh-ins will be on Monday, with competition over the next few days, which will keep the athletes in competitive limbo until finals night on Thursday. "It's hard to peak three days for a show," Kindelovich said. "I think we're just going to do our best."

Another unfortunate controversy is developing over steroid and supplement use by the athletes. Some bodybuilders can expect random drug tests to be administered, and the Federation of Gay Games is expected to release a list of "performance enhancement" drugs that will be banned from the Games. Some HIV-

positive bodybuilders who use steroids for treatment are very concerned about what that may mean for their chances. Meanwhile, drug-free competitors like Kindelovich and Birimisa will continue to improve naturally.

Kindelovich said she hopes Gay Games will renew interest in the physique club, particularly among younger queers who may benefit most from avoiding the intense pressure of pro bodybuilding and the supportive environment where members can discuss issues related to bodybuilding.

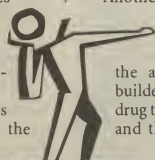
"We remember bodybuilding when it was about peers and passionate workouts," she said. "You'd

have a commonality. Nowadays you go to a gym and everyone's competing for a date. It's like a singles club."

True, health has replaced bars for many gay folk, but also changed the focus of working out to a mere extension of our social lives. Kindelovich stressed that although the physique club is for novices, as well as experienced bodybuilders, it is only for those seriously into the sport. ▼

The physique club will meet next May 17 at Synergy, located at 1217 Polk, at 5 p.m. They also meet at World Gym, at 16th and DeHaro. Discussion and demos will cover mandatory posing positions. All are welcome. For more info, call Valya Kindelovich at (415) 550-8609 or George Birimisa at (415) 431-6254.

For Gay Games, registration in Physique is still open for women, and the late fee will be waived. Physique is always one of the most popular events, and always a sell-out. It's also an event where purchasing tickets are mandatory, even if you are an athlete in another sport. Tickets are on sale at the Gay Games website. Call, write or e-mail Gay Games Amsterdam 1998, PO Box 2837 1000 CV Amsterdam The Netherlands; +31 (0) 20 427 1998; info@gaygames.nl or their website at www.gaygames.nl.



Sports Complex

## AMSTERDAM UPDATE

# Cultural pearls at Gay Games '98

by Nellie Voss and Paul van Yperen

**F**or the first time in the history of Gay Games, participants this August will be able to enjoy a diverse cultural program in addition to the sporting events — or, if they are artists themselves, to participate in 17 projects and workshops scheduled by the Community Art Program.

Just like the athletes, the 750 artists (amateur and professional) who will be a part of Gay Games Amsterdam 1998 will be busy offering visitors an especially attractive program with a huge variety of exhibitions, concerts, performances, and shows.

When Artistic Director Jeroen Busscher says, "We expect a lot of this soap opera," he isn't referring to any anticipated backstage ego-clashes. What he means is there will be a real, recurring soap opera, called, fittingly, *Soap Opera*, written and performed by Gay Games attendees. "This is going to be a very popular project," Busscher promises. "It won't be 'high culture,' but we want to offer something for everyone."

Here's how it will work: "During the first day one group will write a scenario, coached by a professional. After rehearsals, the shooting of the first episode will take place at the end of the second day. In the meantime another group is already working on the next episode."

A few examples of the other projects:

- Words that Matter, a workshop in which the participants will work on texts, either prose or poetry, which will be visualized and presented to the public;

- Suite Dreams, where participants will transform an empty building into a gay and lesbian hotel, designing the interior in a way as they see fitting for their demanding guests;

- Metamorphoses, in which participants visit Amsterdam artists in their studios. The artists will give them an object that the participants have to transform into a work of art.

Some of the workshops last all week and some start over each day. Public spots, such as the Nieuwmarkt square in the center of the city, will function as exhibition sites for many of the works resulting from these projects. The workshops are supervised by professionals in such a way that there will be room for independent ideas and creative initiatives by the participants.

Since the possibility of participating in a cultural program is a completely new concept for Gay Games, the organization has decided to postpone the deadline for registration to May 31.

For registration forms contact the Gay Games Call Center, tel: +31 20 427 1998 or e-mail: info@gaygames.nl. ▼

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## CLASSIFIEDS

# Oakland mayoral hopefuls face queers in lively forum

by Terrance Boykin

Downtown Oakland was the center of activity last Friday, April 17, when seven out of the 11 candidates in the race for mayor attended a candidates night sponsored by the gay group Black Men's Exchange (BMX). The two-hour forum gave each candidate an opportunity to introduce themselves and to respond to questions from the audience.

With the support of the Black Women's Xchange, Club Rimshot, the East Bay Lesbian and Gay Democratic Club, and concerned members of Oakland's queer community, BMX chair Roosevelt Mosby Jr. set the tone of the dialogue with a clear and candid message. "When we invite people to come and talk to our community they always want to talk about HIV disease," he said. "That's not the only thing happening in our community. We are dealing with the same issues as everyone else in this city, but the main thing we want to address is the feeling that we are not included in the this community, the community of Oakland."

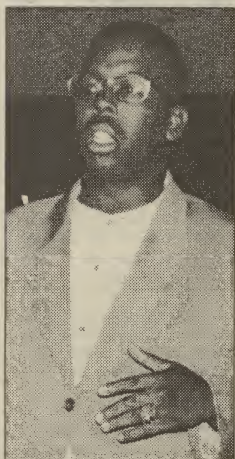
"The truth is none of you have attached yourselves to our agenda. The only time we see you is election time."

Mosby invited each candidate to the floor, where they expressed their visions for leadership. The candidates who attended the forum were Audrey Rice Oliver, founder of a multi-million dollar high consulting firm; Edward Blakely, an urban planning professor; Mary King, Alameda County supervisor; Ces Butner, businessman and community leader; Shannon Reeves, former president of the Oakland NAACP and the only Republican in the race; Maria G. Harper, a spiritual values leader; and Leo Bazile, a former city council member.

The candidates delivered constructive campaign messages aimed at the common issues facing the city such as: the need to reduce crime, the need to raise the standard of the public school system, and the need to strengthen the economy. Only a handful of the candidates seemed to comprehend the significance of the group's political vision within the context of building the city's future — which resulted in adequate and neutral dissertations stressing how effective the candidates would be — as mayors.

## Been-and-gone Jerry

The forum, BMX's second, was without front-runner Jerry Brown, who had attended the first; on Friday, the former California governor came and introduced himself, but had to leave. It was interesting to hear the candidates speak without becoming overshadowed by Brown, who has garnered most of the publicity in the race, to the disappointment of the other candidates. Blakely, Butner, and Bazile took the opportunity to get in some digs at Brown, with one calling him the "celebrity" candidate.



Oakland mayoral candidate Shannon Reeves

King, who described himself as a strong supporter of queer human rights said, "I would like to lead this city into the 21st Century, with the sense of a beautiful quilt, nothing on top of the other, but side by side."

Butner, who has been endorsed by many organizations throughout Oakland, said, "I'm a successful small business person, who has a very decent combination of private sector experience, diverse community participation and fresh ideas for the mayor's office that will guarantee us a new Oakland for the 21st Century."

After the initial speeches, members of the community put more specific issues on the table, asking candidates whether they would support: the building of a queer commercial district, the involvement of gays and lesbians at all levels of the city, domestic partnerships policies and the introduction of a "Rainbow Curriculum" in the public schools that acknowledges the contributions of gays and lesbians in society.

Joe Hawkins, the publisher of *Brothers* magazine and Club Rimshot owner, stood up and confidently told the candidates, "I am a businessman and a parent. My son goes to Oakland's public schools. I served in the military."

"I deal with the same issues that you do. When you think about the black community, think about people who are black and gay. We deal with racism, our desires to open businesses, to be good parents. ... Plus we've got to deal with lot of people telling us that we are sub-human, which causes violence and hate to be directed at our people. What are you going to do about it?" asked Hawkins.

The most honest and surprising comment came from Reeves, who shared his personal experience, "My brother was gay. I lost my brother to HIV disease. I love my brother and I know that I don't understand all of the issues that face your community, but I'm willing to take some time to learn."

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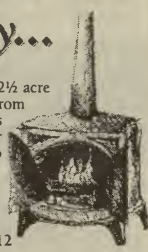
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## LEGAL NOTICES

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### CITY AND COUNTY OF SAN FRANCISCO DEPARTMENT OF HUMAN SERVICES REQUEST FOR PROPOSALS #131

The City and County of San Francisco Department of Human Services (SFDHS) announces its intent to seek proposals from organizations interested in providing support services for relative caregivers. The contract will provide \$745,000 (\$372,500 per year) over the period from 7/1/98 to 6/30/2000. An RFP packet may be picked up at SFDHS, 170 Otis, 8th floor beginning 4/24/98. office hours are from 8 AM to 5 PM.

The Bidders Conference will be held from 9AM to 11AM on May 7, 1998 in Born Auditorium, First floor, 170 Otis, SF, CA. For further information, call John Tsutakawa at (415) 557-5680.

Proposal Due Date is May 26, 1998 at 1:00PM  
No Exceptions

#### FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 221645

The following person(s) are doing business as Baraonda Trattoria Restaurant, 2164-2162 Larkin St. San Francisco, CA, 94109. This business is conducted by a corporation signed Fabrizio Laudati. The registrant commenced to transact business under the above-listed fictitious business name or names on, N/A the statement was filed with the County Clerk of the City and County of San Francisco, CA on 03/26/1998  
APRIL 2, 9, 16, 23, 1998

#### FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 221382

The following person(s) are doing business as Gay Global San Francisco 805 Cortland Ave San Francisco, CA 94110. This business is conducted by an individual signed Michael Bosshard. The registrant commenced to transact business under the above-listed fictitious business name or names on, 03/16/98 the statement was filed with the County Clerk of the City and County of San Francisco, CA on 03/16/1998  
APRIL 2, 9, 16, 23, 1998

#### FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 221823

The following person(s) are doing business as D. B. Images. 512 Sanchez St., San Francisco, CA 94114. This business is conducted by an individual signed Galen F. Cook. The registrant commenced to transact business under the above-listed fictitious business name or names on, 04/02/98 the statement was filed with the County Clerk of the City and County of San Francisco, CA on 04/02/1998  
APRIL 9, 16, 23, 30, MAY 7, 1998

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#### IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA AND FOR THE COUNTY OF SAN FRANCISCO NO 994259

In the Matter of the Application of James Leland Stoner. Order to show cause for change of name. The application of James Leland Stoner for change of name having been filed in Court, and it appearing from said application that James Leland Stoner has filed an application proposing that his name be changed to James Leland Stone. Now, therefore, It is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department X-4 on the 21st day of May, 1998 at 9 o'clock AM, of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the Bay Area Reporter, a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this day of April 10, 1998.  
APRIL 16, 23, 30, MAY 7, 1998

#### NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: April 02, 1998. To Whom It May Concern: The Name(s) of the Applicant(s) is/are: Il Barone Inc. The applicants listed above are applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2162-4 Larkin St. San Francisco CA 94109. For the following type of license: 41 ON SALE BEER AND WINE EATING PLACE.  
APRIL 23, 30, MAY 7, 1998

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Bruce 398-6540 fax 438-2122 or email to bh@brucehenry.com

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## LEGAL NOTICES

## ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO 993776

The application of Coleen R. Suguitan for change of name, having been filed in court, and it appearing from said application that Coleen Suguitan has filed an application proposing that Coleen Suguitan name be changed to Coleen Regero Catu. Now, therefore, It is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department X-4 on the 1st of May 1998, at 9:00 o'clock A.M., of said day to show cause why the application for change of name should not be granted. Room 218. It is further ordered that a copy of this Order be published in the Bay Area Reporter a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this day of March 20, 1998.

## NOTICES

## VOLUNTEERS NEEDED!

Leland House, an HIV residence in Visitation Valley seeks volunteers for a variety of positions including medication pick ups at SFGH. Call Daniel 405-2023

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Seeking F/T receptionist/admin assistant, hip non-profit agency seeking highly organized person with strong communications skills. Provide assistance with varied office support tasks. Requires excellent Macintosh skills. Pay \$10-\$12/hr plus benefits. Fax resume to (415) 398-5569

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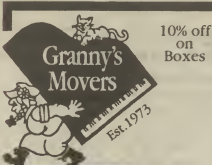
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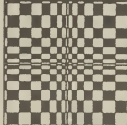
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Lawrence Chua by the (column) inch  
His smart first novel is more than merely  
'a tale of debauchery in Bangkok.'

page 37

Keepsakes between us  
J. John Priola's 'Once  
Removed' photography.

page 40



Wilde at heart  
An appreciation of Oscar,  
as he opens the SFIFF.

page 32



# ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 28 • No. 17 • 23 April 1998

## Digging for queers

### The 41st International San Francisco Film Festival

by Gary Morris

**F**inding the true queer films in this year's San Francisco International Film Festival (April 23 - May 7) takes a little digging. For one thing, it isn't always clear what's queer. A case in point are the bookend Sergei Eisenstein movies, one his greatest feature, the other a documentary about his life and work. His 1925 masterpiece, *The Battleship Potemkin*, is set against the backdrop of the 1905 Russian Revolution. The long opening sequence on the ship is famous for its almost choreographed scenes of mass rebellion, its innovative use of dialectical montage, and dynamic close-ups of the sailors and their bourgeois masters running the ship. But much of Eisenstein's energy is expended in images of a startlingly differ-



Sergei Eisenstein in  
*Eisenstein: The Master's House*

ent nature. His assistants cast most of the sailors' roles, but under Eisenstein's explicit direction to find "natural" faces. These faces, and the bodies that go with them, are a muscle queen's dream, with one gorgeous peasant hunk after another lolling decoratively

on the strung hammocks of their quarters. They're usually half-naked, and the camera lovingly lingers on every inch of their fetching flesh. Eisenstein was also extremely fond of martyred butch images, most tellingly represented here by a handsome, muscu-

lar sailor who falls overboard but is caught in a rope in a posture of Christlike submission, where he dies.

Eisenstein's interest in men is obvious from this kind of homoerotic imagery, which appears in most of his films. But his standing as artistic

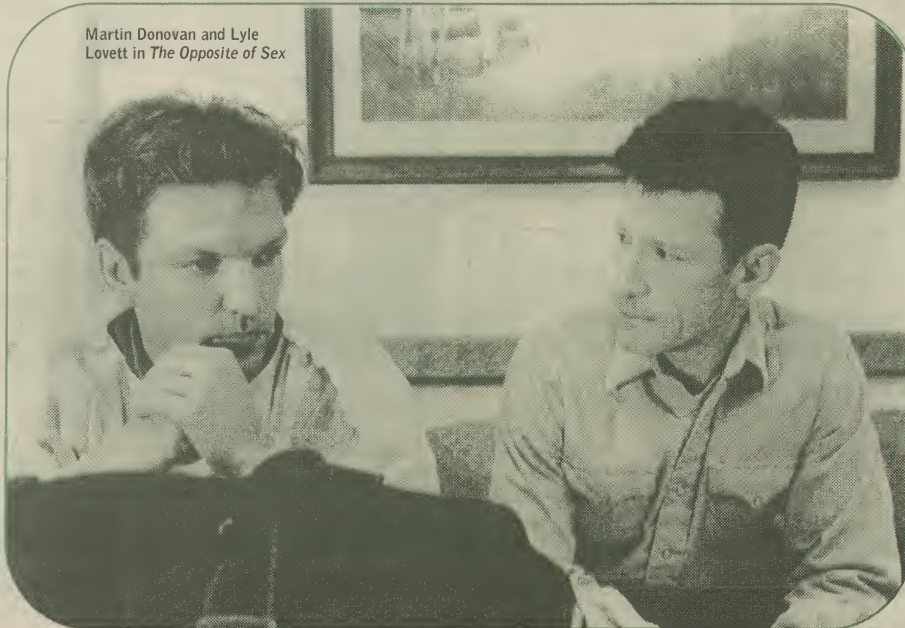
chronicler of the ideals of post-Tsarist Russian society, and his uneasy relationship with monster and homophobe Stalin, precluded any acknowledgment of his true orientation. Surprisingly, even a clever documentary like *Eisenstein: The Master's House*, which takes a whimsical look at this brilliant auteur, fails to disclose this all-important fact. In the view of directors Marianna Kirejewa and Alexander Iskin, Eisenstein didn't really have a sex life, although he's presented as almost obsessed with his failed mentor Meyerhold, an adoring buddy to his male friends, and "interested" in a handful of women.

#### 'AIDS musical'

If Eisenstein's homosexuality is presented obliquely or not at all in both his work and his official biography, surely an "AIDS musical" will offer us queers without apology. *Jeanne and the Perfect Guy*, directed by Frenchmen Olivier Ducastel and Jacques Martineau, works from an unmistakably queer sensibility; it's a paean to the classic, singing-

page 36 ►

Martin Donovan and Lyle  
Lovett in *The Opposite of Sex*



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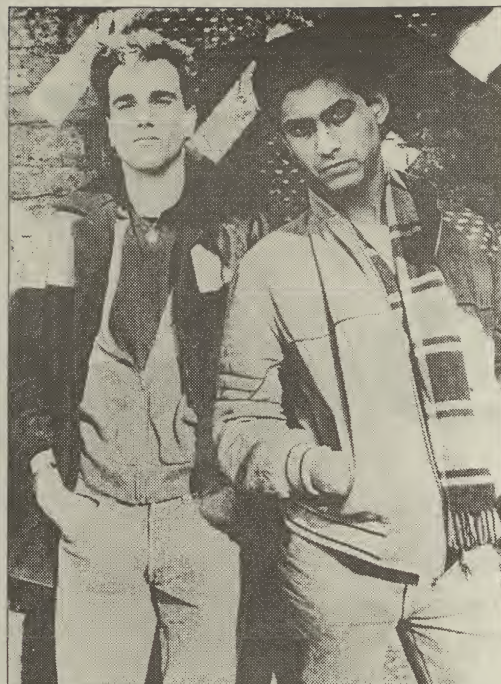
The champagne is chilling, the Opening Night film, Brian Gilbert's *Wilde*, is soon to be threaded in the projector, and by the time Out There newsprint besmirches readers' loving hands, the 41st San Francisco International Film Festival will be ready for its close-up. The kick-off has us all excited and ... well, "filmy" doesn't seem quite the right word.

The start of film festival season also brings bittersweet memories of the late great movie maven Mark Finch, Festival Director of the Lesbian and Gay International Film Festival ('98 version coming soon), and under the fiendishly clever pseudonym *Aiva Nidnacs*, a distinguished Out There gossip-clinician. We'll be thinking of Finch when *My Beautiful Laundrette* screens at this year's SFIFF as filmmakers Rob Epstein and Jeffrey Friedman's choice for the "Indelible Images" series. Film-world person *Polly Popular*, aka *Connie Casserole*, once a regular contributor to this space with *Aiva*, reminds us that *Laundrette* made Finch's list of Top Ten Favorite Films Of All Time (along with *Pink Narcissus* and *Imitation of Life*).

When Stephen Frears' film opened in 1985, Finch wrote in an insightful review for London's *City Limits* magazine, "Certainly, there's a genius frisson when Omar and Johnny kiss for the first time. No thunderous music, no suspenseful high-angle shot, no angst, just a thrilled gasp from the audience. [Actor Daniel Day-Lewis said,] 'Gordon [Warnecke, his co-star] and I saw their love as a kind of insolence, as if the two boys were saying, 'Not only are we going to open the best laundrette, we're going to snog as well.' But Hanif [Kureishi, the screenwriter] kept reminding us that their romance is more than a rude gesture. It's love.'"

"I never set about to write a gay film," says Kureishi, "but when I wrote the script and got the characters down on paper, well, you know what boys are like. They wouldn't stop mucking about with each other. People have often said to me in the past, 'The boys in your work must be gay, why don't they get down to it?' Well, at last they have."

We also loved this film, in which the young Day-Lewis, fresh off BBC2's "My Brother Jonathan" and yet to meet his *Left-Hand Oscar*, looks eminently snuggable as flat-top punk John-



Daniel Day-Lewis and Gordon Warnecke in *My Beautiful Laundrette*.

ny, as does Warnecke as "puckish Pakistani" Omar. We think they made a great couple, and evidently so did Kureishi, who told Finch, "If it gives one person an erection and makes one person laugh, that's good enough for me. I want to cause laughter and sexual excitement at the same time."

I guess that's all we can ask of the Silver Screen.

Happy festival film-going, general populace!

## In the mood

To get in that film festival kind of mood, humorous and horny at the same time, we've

down, all over this town with '60s soundtracks in our head, sending us into all sorts of moods and reveries.

In the case of the series of M-G-M film scores just released by Rykodisc, that movie music is very moody indeed. *The Thomas Crown Affair* (1968), composed and conducted by Michel Legrand, out on CD for the first time (as are all mentioned here), is a lush, jazzy "symphony" with caper-movie written all over it. The CD starts off with, but thankfully is not limited to, that torture single, "Windmills of Your Mind," here "sung" by Noel Harrison. Get past Track 1, though, and you're home-free. You may remember the film starred Steve McQueen (the actor, not the contemporary artist)

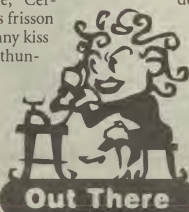
and the Last Hollywood Star Herself, Faye Dunaway, and part of the fun of the score is the dialog from the film, thrown in intermittently with all the atmospheric music, so that all of a sudden you hear McQueen reading Dunaway's beads: "What a funny, dirty little mind!"

Or cock-teasing her: "Think you'll get me?" La Dunaway, to her everlasting credit, after a couple of long drags on her ciggie, answers in the affirmative.

The two eventually

do devolve into animal, rutish behavior, and there is a tonguey kiss between them that was apparently quite sensational for Hollywood flicks at the time; it is "respectfully referred to in Hollywood as 'The Kiss.'" John Bender's dishy liner notes say the kiss "on screen lasts for a full minute! The breathak-

page 50 ►



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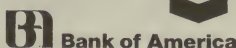
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## THEATRE

# 'Show Boat' at the Orpheum Ol' man musical

by Gary Morris

The idea of reviving a 1920s musical about miscegenation and the Old South, even with the pedigree of a Jerome Kern/Oscar Hammerstein score and direction by Hal Prince, may strike some observers as a little odd. Mixed marriages are no longer a source of raised eyebrows or legal reprisal. And minstrelsy and blackface shuffling don't come immediately to mind when thinking of marketable artistic forms. Setting a story mostly on a 19th-century show boat and the levee surrounding implies a potentially rather dowdy period piece. Show boats and levees simply don't resonate with audiences today—a lot of people in modern, post-literate America probably don't even know what a levee is.

Nevertheless, it's here, it's huge (after two-and-a-half years in the making), and it must be reckoned with. The first thing to say about the present, umpteenth revival of *Show Boat*, called by Prince and many others "the first great contemporary modern musical," is that it's an ambitious amalgam of all previous productions, drawing on the original 1927 production, the subsequent London script, the 1936 film by gay auteur James Whale, and the 1946 Broadway revival. (Mercifully, no influence from M-G-M's trashy 1950s Technicolor remake with Howard Keel and Kathryn Grayson can be detected here.)

The story, for those who don't know it, is really two. In the foreground is the Cotton Blossom, a gaudy show boat run by Cap'n Andy up and down the rivers of the South that brings penny-dreadful dramas, broad comedy, and music to all the towns along the way. Andy's daughter is Magnolia, who falls in love with the scoundrel Gaylord Ravenal; after a stint acting and singing on the boat, the two marry and run off to Chicago, where Gaylord's wicked ways cause their downfall. Parallel to this story, and mostly in the background, is a series of tableaux of the blacks who also work on the Cotton Blossom, and who labor on the levees of the towns where it docks and, presumably, in the cotton fields beyond. The stories of outcast mixed-race couple Julia and Steve, and the philosophical black stevedore Joe and his wife Queenie, constantly disturb the comic/romantic shenanigans of the whites around them, reminding audiences of the vast injustices that exist just beyond the fanciful realm of the Cotton Blossom.

## Sleight-of-hand

Prince's 1998 update is without question brilliantly staged. The sprawling, detailed sets, including the huge boat that moves effortlessly on and off stage as if it were on water, are a marvel to behold, and through some theatrical sleight-of-hand Prince manages to make them quickly disappear, or reappear in other guises, with equal panache. Some of the imagery is striking indeed, most memorably a beautifully backlit revolving door spinning wildly to indicate time passing. The huge cast give generally polished performances; much of the singing, especially Andre Solomon-Glover's superb Joe, is first-rate; and the mood moves successfully

from the comic to the sentimental to the melancholy with ease.

Prince made a number of decisions about what to include and what to exclude from the rich score. Given the vast distance of time and culture between the present and Edna Ferber's 1926 novel on which *Show Boat* was based, most of Prince's decisions are understandable and laudable. Dropping the "Gallivantin' Around" number—in the Whale film, an embarrassing tune sung by an eye-rolling blackface Irene Dunne with a banjo—was certainly a wise choice. And reinserting the rarely heard "Mis'ry's Comin' Around" adds to the emotional intensity here with its deep expression of the grim plight of those who are singing it—the blacks working on the boat and the levee. Dropping "Ah Still Suits Me" is more problematic. This number *sounds* racist because of the inflections and the stereotype of its singer, Joe, as lazy and "no account." But this is an important song in emphasizing the importance of the lives of the black characters, and as a showcase for Joe that indicates his personal strength, humor, and stoicism. Paul Robeson's wonderful rendering of the song in the Whale film had all these qualities.

The point of comparison here is in fact the James Whale version, not only because of its innate power, but because it's easily available on television or videotape. And this is where the Prince version falls slightly short. It's perhaps unfair to complain that Prince could not find personalities as powerful as Paul Robeson as Joe, or Helen Morgan as Julie. And in fact some of his performers, no-

tably Sarah Pfisterer as Magnolia and John Ruess as Gaylord Ravenal, are equal to or better than Irene Dunne and the dull Allan Jones. But the profound sense of the oppression of an entire community is less palpable on Prince's stage than on Whale's screen.

Whale, of course, had cinematic tricks to express such ideas; in the seminal "Ol' Man River," he interjects a brief brilliantly Expressionist montage of black men buckling under the weight of cotton bales, and going to a shadow-drenched jail that looks like it came from a particularly bleak film noir. Joe also acts as a framing device in the film, with some of the key scenes shot with him at the corner of the frame, studying the action, as if it were being seen through his eyes. Prince does some of this, sometimes quite effectively, with side-stage scenes of blacks whittling, or snapping beans, or cleaning while the whites carry on centerstage, but he never quite manages to achieve the intensity of the Whale film.

Ultimately it's hard to pinpoint precisely why Whale's version wins by a nose. Perhaps as a gay man, he was inspired by the idea of the outsider. Perhaps Paul Robeson's dazzling presence and supreme conviction simply cannot be surpassed. Or perhaps it's harder in 1998 to reconcile hearing black performers sing lines like "colored folks work while the white folks play" with a sea of smiling white faces nodding in approval. ▼

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Andre Solomon-Glover as Joe in *Show Boat*.

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# 'The King and I' at the Golden Gate Are the stars out tonight?

by John F. Karr

One of the main reasons I never tire of seeing *The King and I* is that many of its men get to wear pleated skirts. I believe in pleats; they're so flattering to a man. It's too bad this Indonesian custom is not observed by more American men.

*King and I* customs of a different sort entirely are causing problems for the gorgeous touring version of the Tony Award-winning Best Musical Revival of 1996, at the Golden Gate Theatre through May 17. Oscar Hammerstein supplied librettos of acute psychological awareness for the first four Rodgers and Hammerstein shows: *Oklahoma*, *Carousel*, *South Pacific*, and *King and I*. But in their premiere productions, the shows were played as musical comedies; the songs swept all else before them, and the script was left to

stand on its own, without highlighting the sexual or political subtext. The emphasis on songs above script has changed in recent years, however, as the darker-hued *Carousel* revival so starkly illustrated. That show's film version, hewing closely to the form of its original stage production, is romantic fluff in comparison to the *Carousel* we now know.

The rehabilitation of *The King and I* has a longer history. Reviewing the 1963 Lincoln Center revival with the straitlaced Miss Anna of Rise Stevens, critic John Simon questioned Miss Anna's "ruthless drive to emasculate the King." And since then, productions of the show have been marked by their willingness, or lack thereof, to mine not only the conflicting emotions of Miss Anna, but the tale of political imperialism which her story encapsulates. Miss Anna may be one Englishwoman who doesn't stoop to conquer, but she's ulti-



Victor Talmadge as The King of Siam in *The King and I*.

mately thrown by the force of her own sexuality. Alongside its exotic setting and fabled songs, *The King and I* uniquely probes the intersection of the sex drive and politics.

## Off-balance

Which brings us to the current revival. On Broadway, with its sumptuous production framing the informed performance of Donna Murphy, it was the best of both worlds—a musical comedy played with modern awareness. But with the touring version now

before us, the show's producers have betrayed this balance. As Miss Anna, Marie Osmond has neither the acting ability to play the role with the depth that brought this revival its credibility, nor the charisma to charm her way through it in a more old-

fashioned manner.

Her co-star is similarly troubled. Victor Talmadge is a solid actor as the King, but he knows nothing about musical comedy. The only performance here with any sense of occasion, projecting with the size and stature, as well as the style of a musical, is Helen Yu in the supporting role of Lady Thiang.

So it's a production without stars, and thus compromised, cannot deliver fully on either *The King and I* as traditional musical comedy, or as the musical play that is the show's heart. Yes, it's visually quite memorable—but even I don't want to pay an orchestra seat price of \$65 just to see men in pleats. ▼

*The King and I* plays the Golden Gate Theatre through May 17. For tickets, call (415) 776-1999, or visit the Orpheum or Golden Gate Theatre box office.

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## FILM FESTIVAL

### 'Wilde' to open SFIFF The sacred heart of Oscar

by Erin Blackwell

Tonight, the SFIFF opens with a film called *Wilde*, a lushly art-directed biopic which races through the events of Oscar Wilde's life from engagement and marriage, through the birth of two sons, and his first homosexual encounter, to the fateful meeting with Lord Alfred "Bosie" Douglas, and the ruinous attempt to chastise Bosie's father via the law courts, which ended in Wilde's own imprisonment, bankruptcy, and exile.

As an object lesson, Wilde stands alongside Socrates and Joan of Arc. Like them, he was an inspired wit and unconventional visionary, who was too good for the culture he served. Unlike them, he was ruined by love. Unlike them, he brought his legal problems on himself. By initiating a libel action, which he lost, he precipitated a countersuit for "gross indecency" (aka sodomy), which resulted in a sentence of two years' hard labor. Unlike them, he was denied hemlock and burning at the stake. Unlike them, he produced a prison memoir, *De Profundis*, which is still a sensational read. Artistically, socially, financially, and physically ruined, he died in Paris of a wound sustained in prison less than four years after his release,

page 43 ►



### "THE GAY 'FOUR WEDDINGS AND A FUNERAL'... HYSTERICALLY FUNNY AND VERY SMART!"

Anita Gates, THE NEW YORK TIMES

film by Brian Sloan

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## 'Barbie Nation'

## A tabula rasa with tits

by Gary Morris

There is a specter haunting Europe, and Asia, and America, and for that matter anyplace on earth where people have a few extra bucks to burn. It's a foot-long slab of plastic with big tits, a wasp waist, no genitals, and an empty, vapid stare — in a word, Barbie! While social movements and despots come and go, this comely little creature, who

turbing doll. Barbie's been in the news a lot lately; she's under siege by feminists, breast-cancer survivors, ex-bulimics, queens and drag queens who see her variously as an evil vehicle for impossible body norms, promoter of hideous diseases, or as a kind of playground for a rainbow of outré fantasies. Barbie's maker, Mattel, has come down hard on those who have dared to market Barbie-with-a-pussy (or a prick), or created "Fat and Ugly Barbie" websites, or

stupidity notwithstanding, that's the risk you take when you create a tabula rasa with tits.

## Barbie's mom

The documentary creates two intriguing parallel histories. The first is, of course, Her Barbieness,

seen in early and recent clips; interviews with "children" of all ages and sexes who covet or revile her; and conventions and auctions, where early models fetch big bucks. The second is the story of Barbie's "mother," Mattel co-founder and businesswoman

Ruth Handler, whose commentary runs throughout the film. Handler is understandably disturbed by charges that her creation, which was actually not original but adapted from a '50s German doll called "Lilli," some-

page 35 ►



'Caroline' plays S&M games with Barbie in *Barbie Nation*.

first popped out of the mold in the late '50s, persists beyond all logic, using subtler, more insidious weapons of survival than terrorism and torture.

The entertaining but misnamed *Barbie Nation: An Unauthorized Tour* — it surely should be *Barbie World* or maybe *Barbie Universe* — takes a jaundiced look at the history and vast influence of the dis-

dipped little harridan in gold paint and nailed her to a cross for an art show. There have been endless lawsuits and threats of lawsuits against makers of "alternative Barbies," and even fans who have dared to publish unsanctioned zines about her. Yet, as the film says, Barbie's more malleable than her hard plastic implies: "Ideologies stick to her with great tenacity," Mattel's

## Clean team

## 'My Beautiful Laundrette'

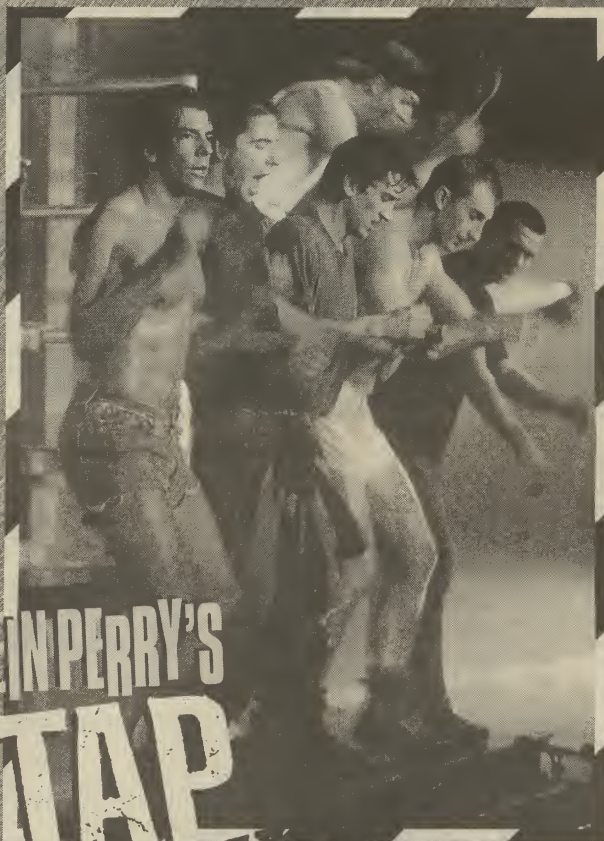
by Robert Julian

In 1986, when *My Beautiful Laundrette* opened at the Lumiere, San Francisco's gay community was in the depths of the health crisis. AIDS cast a dark shadow across any depiction of gay romance, but even those who were living in reaction or paralyzed by fear found reason for hope with Stephen Frears' delightful clash of race, class, and sexuality. Originally made for British television, Frears' film casts the sexy young Daniel Day-Lewis (Johnny) opposite Gordon Warnecke (Omar) in a romance that simply happens to be gay.

Screenwriter Hanif Kureishi (who also wrote the highly underrated *Sammy and Rosie Get Laid*) weaves a wonderfully balanced tale of a Caucasian punk-rocker and a Pakistani entrepreneur who attempt to create a laundromat that transcends its lower-class surroundings in London's South End. Their venture, financed by stolen drugs, takes the viewer on a rollercoaster ride through Thatcher-era England. Frears manages to present Kureishi's musings on economics and sexuality with a remarkably light touch. And in 1986, the affair between Johnny and Omar set a cinematic precedent with its completely natural presentation that was simultaneously free of moral judgments. *My Beautiful Laundrette* is an engaging, life-affirming film — a cross-cultural Pandora's box that releases only delightful surprises. Its revival, as part of the Film Festival's "Indelible Images" series, is reason to cheer. ▼

*My Beautiful Laundrette* plays the SFIFF at the Castro Theatre on Monday, April 27 at 9:30 p.m. Call 431-7373.

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PHOTO: JIM JAMES



# Dorothy Dandridge in 'Tamango' Tragedy on the high seas

by Robert Julian

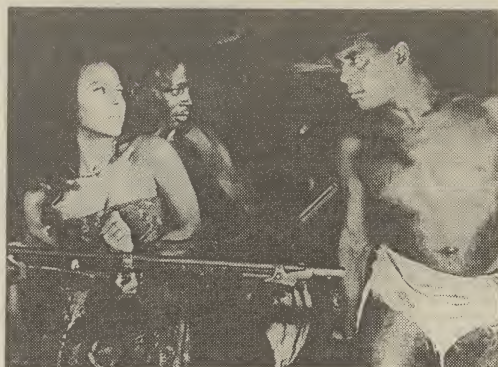
When Dorothy Dandridge first appears on screen in *Tamango*, her presence is strangely unsettling. A tight-fitting cotton dress wraps around her slender figure, and a cheap wig, seemingly composed of dyed corn-silk, rests uncomfortably atop her head. Dandridge's face, poorly painted with chalky gray makeup, does not even match the beautiful chestnut tones of her shoulders and arms. One glance at Dandridge as the slave girl Isha, and you know *Tamango* will be a rather tawdry affair; but as the story progresses, a heartbreaking sadness descends. On the surface, this is the fictional story of a 19th-century slave rebellion, but forty years after the film was first released, *Tamango* now serves as a tragic metaphor for the life of its star.

Blacklisted director John Berry, who is being honored with a retrospective at the San Francisco Film Festival, was exiled in France when he made *Tamango* in 1957. The story is based on a novella by Prosper Merimee about a rebellion aboard the slave ship *Esperanza*. Using guns and rum as his currency, Captain Reinker (Curt Jurgens) buys African captives from a chieftain, herds them onto his ship, and places them in chains. The prisoners are prepared for their journey into slavery. But a warrior named *Tamango* (Alex Cressan) gradually plots an insurrection, with devastating consequences.

Dandridge portrays Isha, the Captain's mixed-race lover, and director Berry has her scampering barefoot around the poop deck in slinky sarongs that are both ravishing and ridiculous. Her presence on the ship makes everyone uneasy, but Isha's personal dilemma is the most difficult of all. She is required to navigate between the white and black worlds and ultimately must choose one over the other. Isha's choice becomes her undoing, but she was doomed from the start, no matter which choice she made.

## Spectacular beauty

The newly restored color print of *Tamango* glows with spectacular beauty when the slaves are being led down the beach, and when the *Esperanza* unfurls its sails and begins its journey. But almost all of the film takes place aboard this relatively small vessel. Despite its high-seas venue, the film feels as claustrophobic as a courtroom drama. Berry allows



Dorothy Dandridge and Alex Cressan in John Berry's *Tamango*.

the pace to drag somewhat, but his even-handed approach keeps the story from descending into melodrama. The inhumane cruelty of the slave trade is effectively portrayed through the captain's detachment from the intrinsic value of human life and his simple focus on making good financial decisions. Slave-trading, at its most fundamental level, was a business — and that is how it is portrayed in *Tamango*.

Alex Cressan, in the title role, cuts a striking figure in his loincloth. His handsome face and beautiful body stand out, assisted by the clearly calculated decision to place him among African actors who all have much darker skin tones and less imposing physiques. Cressan's acting is convincing enough that you hardly notice the poor overdubbing of his original French dialogue with English. Curt Jurgens, always an adequate actor, is no more or less in the role of the captain. And then there is Dorothy Dandridge.

Seven years and two films after *Tamango* was first released, Dandridge overdosed on barbiturates. She was the first African-American actress to be nominated for a Best Actress Oscar (*Carmen Jones*, 1954) and the first to appear on the cover of *Life*. But when Dandridge achieved fame, Hollywood had few uses for beautiful, talented black actresses. Her presence here, playing a mulatto slave in a French production, is a testament to her nonstatus as a Hollywood actress. Dandridge's performance is not great, nor is it terrible. What impresses most is the waste of her talent on material that does not provide an opportunity for greatness. Dandridge pouts and preens, flouncing around the ship like a Coppertoned Scarlett O'Hara rehearsing a finishing

school production of *Pirates of Penzance*. In Isha's moments of emotional crisis, Dandridge holds back, never quite delivering the requisite depth of feeling. But going there just might have been too close to home for this particular actress, at this point in her life. *Tamango* not only portrays a tragedy from the past, but foreshadows one that was yet to come; and that unforeseeable double entendre makes this film a fascinating bit of cinematic history. ▼

*Tamango* plays the SFIFF at the Castro Theater on Sunday, April 26 at 7 p.m. Call 441-7373.

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## Barbie Nation

◀ page 33

how promotes illnesses in women. Yet Handler herself was in a sense a victim of her own creation, or at any rate of the kind of culture that creates a "Barbie" and holds her up as the ideal. Handler suffered from breast cancer, and after her mastectomy she was "devastated," thinking, "I had lost my femininity." Barbie's position as blank-eyed spokeswoman for the ideal of the mute, mindless, beautiful woman with supertits is reinforced in the comments of a six-year-old girl who, stroking Barbie's cheap nylon hair, says ruefully, "If you aren't pretty ... people won't like you."

As usual, the drag queens and S&M-ers have the last word, happily challenging the Barbie monolith by creating "Homicide Barbie" (a Carrie-like prom queen drenched in blood), elaborate tableaux of polysexual Barbies and Kens; Skeleton Barbie, a doll's head on a bone body; Crippled Barbie, looking forlorn in her wheelchair; and most topical today, "Asian Sweatshop Barbie, who makes all the other Barbies for \$2.50 a day." ▼

**Barbie Nation: An Unauthorized Tour** plays the SFIFF on April 28 at 5 p.m. and April 30 at 9 p.m. at the AMC Kabuki 8 Theatres. Call 441-7373.



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BAY AREA REPORTER

## 'Future for the Past'

# Warren Sonbert remembered

by Gary Morris

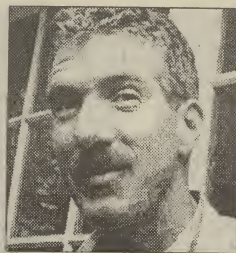
The work of Warren Sonbert, respected underground filmmaker and, until his death in 1995, a scathing local film critic, spans more than thirty years, from *Amphetamine*, made in 1966, to *Whiplash*, a final work almost but not quite finished when he died. The restoration and hopefully recirculation of his films is one of the goals of the Estate Project, a foundation that resurrects the work of artists who died of AIDS. *Whiplash* is the first of these efforts, and one of five of Warren's films to be shown in this year's San Francisco International Film Festival.

Warren has been labeled a "d-artist," a term he apparently hated because he felt it trivialized him and his work. But if we think of the more positive connotations of the diary as a personal form that attempts to give a shape and voice to an interior world, surely his work qualifies. Some of his films, like *A Woman's Touch* (1983), have been seen as formalist exercises, notable for the director's keen eye for composition and color. Others, like *Whiplash*, combine that visual rigor with an expansive, philosophical view of the fleeting pleasures of life.

Warren liked to travel, and always had his camera nearby, so *Whiplash* typically takes place in a variety of local and foreign settings; its subjects include European circus performances, a Spanish bullfight, and fireworks, along with more personal pleasures like images of a young girl bouncing a ball or whimsical shots of a hunky hippie skating through San Francisco with a guitar in his hand. While such material might in some hands be no more than a disparate pile of home movies, Warren manages to pull it together in a way that's both dynamic and moving. Evi-

dence of the spreading illness that would soon overtake him is present in this last work, which takes simple images like the guitar-strumming skater or a woman walking down the street and repeats them, as if even repetition is preferable to death.

I was lucky enough to know Warren a little during the last few years of his life. As mutual toilers in the netherworld of gay San Francisco weeklies (the late, unlamented *Sentinel*), we'd meet frequently at screenings to gossip, divvy up the films for the week, and complain about the sad state of moviemaking. Warren was a wit and bitch artist supreme, with refreshingly little tolerance for corporate "product" films. I found his refusal to sit through some of the screenings (with extra points for bla-



Warren Sonbert

tantly walking past the publicist on the way out) the most sensible, sometimes the only, approach to the mediocrities before us. On the other hand, he was passionate to a fault about the things he loved, a fact reflected in his work. In *Millennium Film*

*Journal*, his friend Paul Arthur tells a story that indicates the intensity of Warren's commitment to the kind of art he cared about, no matter how obscure or how strained the circumstances. "He showed up on a Sunday at Howie and Roger's [New York] cine club with his face scratched and bleeding and his shirt torn. He had been mugged for his camera in the subway. We asked whether he filed a police report. He had not, for fear he would miss the rare Budd Boetticher double bill." Adios, Warren. ▼

**Future for the Past: A Tribute to Warren Sonbert & the Estate Project** plays April 27 at the Pacific Film Archive, and April 28 at the AMC Kabuki 8. For ticket info, call 441-7373.

## SF Film Festival

◀ Arts cover

from-life Hollywood musical, filtered through *The Umbrellas of Cherbourg*. Jeanne is a "temp slut" (as they used to say in *Kids in the Hall*) who's screwing every man in sight, but always on the lookout for that "perfect guy" to fall in love with. She finds him, but alas, he's dying of AIDS (though he's not too sick to sing). What's more, he's not even gay, he's a straight ex-druggie who got a dirty needle. The queer characters in this film are either best friends to the heteros or ACT UP window dressing, decorative background for a mindless resurrection of a genre once sensibly consigned to the Hollywood ash heap. Every few minutes a character breaks into song, and it doesn't matter if the dialogue is worth speaking, much less singing. Typical is a scene between Jeanne and her brother, who has just returned from the army. Their sung exchange runs along these lines:

"Sit down ... tell me about life in the army ... I like it ... I'm re-enlisting ... that's odd..." Odd indeed. The only thing missing here is a fagbashing in 3/4 time.

If the French fail us, how about the ever-reliable Brits? Well, there's Stephen Frear's *My Beautiful Laundrette*, but that's as much about culture clash as about homos in love. Besides, it's too old to cause much excitement in a 1998 film festival. The Opening Night film, *Wilde*, directed by Brian Gilbert, sounds promising, especially with Vanessa Redgrave and Gemma Jones, but unfortunately I can't comment on the robustness of the queer elements because I haven't seen it. Moving east, there's Lin Cheng-sheng's *Murmur of Youth*, the sole lesbian feature in the festival, sadly also unseen.

### Predatory teen

Our last hope hits the jackpot. Who would dream that the ever-uptight U.S. could eclipse the rest of the world in the Upfront Homo Sweepstakes, at least in this year's festival? It's true. The best gay feature, and one of the highlights of the SFIFF, is Don Roos's brilliantly quirky *The Opposite of Sex*, one of the best scripts straight or gay in years. Christina Ricci plays 16-year-old supertramp Dedee, who moves in on her gay brother Bill (Martin Donovan) and steals his brainless but beautiful boyfriend Matt (Ivan Sergei), then runs off with "Bible Boy," a near-retardate who fathers her kid before meeting an untimely end. Dedee's is the film's voice, literally in an overdub, and she pontificates endlessly on the vagaries of queerness: "Gay houses usually sell real quickly because of the recessed lighting and good faucets." When she finds out that Lucia (a fabulous Lisa Kudrow) introduced her brother to Bill without knowing Bill was gay, Dedee opines, "She probably thought they could, you know, fish or play ball together, and they end up with their dicks in each other's mouths." She lectures Matt on the problem of Bill being older than him: "He's old enough to be your father ... you're blowing your father ... that can't feel right." Writer-director Roos captures the authentic dishy tones of the predatory teen in a movie that lets queers be as stupid or conniving or endearing or thrilling as the straights.

### Short shrift

Last, and surely for the most part least, are the shorts. Most of

the queer or queer-friendly stuff is in a show called *Boy Girl Man Woman*. Pablo Piretto's *Say It Loud* is predictable fluff, with a Latino kid entering a magic photo booth and experiencing liberating fantasies of Santo, El Vez, hot homeboys, queens, and dykes. Bjorn and Roald Melkus's execrable *No Sunshine* could be used as punishment for audiences who've been bad. It's made by, and stars, two ugly bald androgynous twins in bodysuits who mindlessly admire themselves on TV and lip-synch for an interminable six minutes to sampled female soul music. Matthias Müller's *Pensao Globo* is an inscrutable "imaginary travelogue" about a man facing death; it features lots of double exposures to imply multiple realities.

Tim Etchell and Hugo Glendinning's *DIY*, allegedly about the "tragic demise of Joe Orton and his lover," mostly features an anonymous British queen strutting around his apartment, reminiscing about sex, and talking dirty to himself. *The Steam*, directed by Ashok Prasad, is an alluring look inside a Turkish bath, with a group of average Joes of various ages rubbing soap on each other's naked bodies.

The best of these shorts is unfortunately paired with *Jeanne* and the *Perfect Guy*, but *Pony Glass*, directed by Lewis Klahr, is so good it's worth paying for *Jeanne* and staying only for the short. Klahr uses animated cut-outs from old magazines and comic books to create a strangely compelling universe in miniature, starring "Superman's pal" Jimmy Olsen. Klahr skillfully manipulates his Jimmy into a constantly accelerating series of bizarre roles and encounters — in one scene, he sprouts a brassiere; in another, he fucks a woman, then a musclemans who looks like he was cut out of a Charles Atlas ad. Jimmy's jerky movements, his fixed comic-book expression of a kind of subdued angst, and his helpless slide out of the strictures of gender, make this film both hilarious and unsettling, and with *The Opposite of Sex*, the queer high point of the festival. ▼

The 41st San Francisco International Film Festival screens April 23 — May 7 at the AMC Kabuki 8 Theatres, the Castro Theatre, the Clay Theatre, the Pacific Film Archive in Berkeley, and the Lark Theatre in Larkspur. For ticket info, call 441-7373.

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## BOOKS

## Interview with Lawrence Chua Back to Bangkok

by Daniel Mangin

The blurb on the Barnes & Noble website reduces Lawrence Chua's first novel, *Gold by the Inch*, to "a tale of debauchery in Bangkok." Informed of this, he musters an enigmatic "Ha ha" but won't be baited into bashing the chain when he's teased for being diplomatic given its market share. Even the most casual reader, though, will discern that the author has woven some weighty themes — among them nationalism, colonialism, sexuality, and commerce — into a book he describes as a love story.

The "debauched," drug-using narrator of *Gold* is a 23-year-old Southeast Asian man raised mostly in the United States. Having recently broken up with the white lover who's been keeping him, he has come to Bangkok on a vague quest for knowledge about his

past. Within hours of his arrival, he has fallen in torturous love with a male prostitute.

Chinese but with ties to Thailand, Asian but unable to speak Chinese or Thai, a product of colonialism but educated in the so-called First World, the narrator is in the throes of an identity crisis. Chua accentuates the character's displacement by not naming him and by switching his voice from first to second person throughout the book.

"I wanted to unwrite the self, to investigate the slippage between 'I' and 'you,'" Chua says earlier this month over green tea at his apartment in Manhattan's East Village. "In Buddhist philosophy, there's no such thing as the self. These are states that people cling to — I, me, mine. I wanted to examine through character the limitations of identity based on these states."

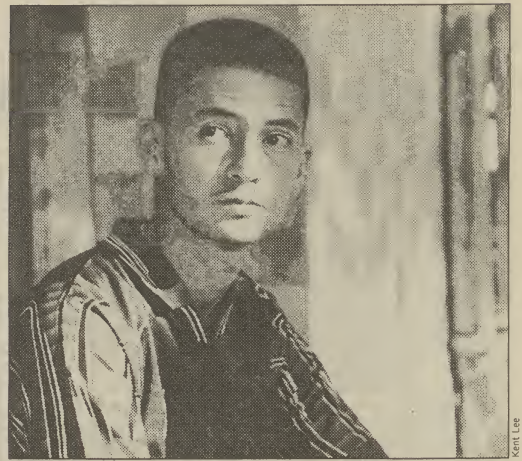
The author, who was born in Southeast Asia in 1966 and moved

to Brooklyn before he was in grade school, has published cultural criticism in *Vibe*, *The Nation*, and other publications, and he edited *Collapsing New Buildings*, a 1997 anthology in which Asian intellectuals ruminate on progress and development in Asia.

"It's worth bearing in mind that I wrote a piece of fiction, not an essay," Chua says when asked how he balanced ideas and aesthetics in his book. "Some of my essay-writing seemed to come out of the first-person confessional style of the 1980s. I wanted to move from trying to answer the questions 'Who am I?' and 'What is mine?' to asking, 'What is this life?' Also, and maybe more importantly, the history of the novel is closely entwined with the history of colonialism. I was interested in exploring the ways those encounters have shaped our imagination: not just its content, but its structure as well."

### Reggae influences

Twentieth-century musicians (among them jazz artist John Coltrane and reggae performer I-Roy) and architects (Le Corbusier and Manfredo Tafuri, to name two of several) are key extraliterary influences on the stylistically adventurous *Gold*. Chua says the book also represented the opportunity to conduct a direct dialogue — though one he took pains to ensure wasn't "purely reactive" — with Joseph Conrad, Marguerite



Lawrence Chua

Duras, Frantz Fanon, and other writers. "You can read Conrad and sense his ambivalence as well as pleasure in the colonial project," says Chua, whose qualms about this writer whose skill he admires are in evidence throughout *Gold*. (One instance: The last name of the narrator's white lover is Conrad, and his first name is Jim, as in *Lord Jim*.)

A quote on *Gold*'s dust jacket compares it to *The Lover*, the best-selling tale by Duras about a young French girl in Indochina who falls in love with a Chinese man. The two books have brevity, nameless narrators, and a dreamlike quality in common, but whereas the young white woman in *The Lover* reflects on her Indochinese affair through a nostalgic haze, the Asian-born narrator

of *Gold* occupies the harrowing consumer-oriented present that economic colonialism hath wrought in Thailand.

Chua sees Fanon as being like "a crazy, wise, macho uncle who has lived through colonialism, but whose outlook is bitterly affected by it. It's amazing to read *The Wretched of the Earth* in a country like Thailand or Malaysia and not just see but live the accuracy of Fanon's legacy. Yet that legacy is deeply embattled with respect to re-imagining black sexuality. The dialogue with Fanon was somewhere between the desire to affirm and the obligation to be creatively critical."

Fanon's prescription for decolonizing the colonized entails developing a new perspective on his-

page 40 ►

## Home again

by Jim Nawrocki

*Gold by the Inch* by Lawrence Chua; Grove Press, \$20

Every traveler who returns home after a long absence is laden with psychic as well as physical baggage, and the narrator of Lawrence Chua's first novel, *Gold by the Inch*, does not travel lightly. Journeying back to his native Thailand at the young age of 23, he traverses not only the geography, but also the psychological and personal territory of memory and ancestral myth. And in examining his personal and family history, as well as his sexuality, he also remains attuned to the much larger cultural histories of Asia. Weaving all of this into a kind of dreamlike traveler's tale, Chua creates a sensual, richly crafted novel.

Though he's returning to the land of his birth, Chua's narrator moves through it with dizzying displacement. When his plane touches down in his native land, we nevertheless get the impression that he is arriving there for the first time, and in many ways, he is. "This country is changing fast," he reflects upon arrival. "So fast it sometimes feels like you're standing in a centrifuge, knees wobbling at the center of the world. When you used to live here, this was just some dingy sideshow. Your prospects were limited. Now they're endless."

The narrator's initial response to these endless prospects is to lose himself within them. With his well-connected architect brother at his side, he wastes no time immersing himself in the Bangkok nightlife of bars, drugs, and rent-boys. There's quite a lot, it seems, that he would like to forget. In this restless state, he soon falls for a young hustler named Thong, a relationship that forces him to confront the disquieting mix of love and commerce.

In purchasing Thong's companionship, the narrator tries to acquire much more. He desires a deeper communion with Thong, but this proves elusive. At one point, watching Thong sleep, he reflects: "I felt my body dissolve into a million tiny ants, and as I hoped they would climb inside your head, devour your dreams, and bring them back to me, they defied me, growing wings and scattering across the million different points of the compass."

Ultimately, it is Thong's absence that he craves. When he leaves Bangkok to visit with his aunts and uncles, and to immerse himself more deeply in the culture that now seems so strange to him, he is free to create an idealization of Thong. This evaporates as soon as he returns and is reunited with his lover, as he falls deeper into a shameless, almost masochistic need for Thong's indifference.

It's fitting that Chua never reveals the narrator's name, because *Gold by the Inch* is the story of one man's search for identity. Chua heightens this sense of displacement by shifting the novel's point of view from first to second to third person throughout the book. He also moves gracefully between dreams, recollections, fantasies, and histories. The past is always layered upon the present, and its doorway can be opened by something as small as an old photograph, or a story.

In Chua's hands, history becomes an exquisitely rendered metaphor for the deeply felt quest of his narrator. It also provides the context for his reflections on the excesses of present-day Bangkok. Flesh, like gold, can be bought and sold, and despite all of his yearnings for higher love, Chua's narrator knows he is capable of these base exchanges. In the end, his trip forces him to confront, and open, a wide array of psychological closets. *Gold by the Inch* is a novel of strange beauty, an extended reverie, and a stream of consciousness in the fullest sense of the phrase. Chua's prose often veers into prose poetry, and his gift for vivid images and rhythmic, lyrical language makes his writing a pleasure to read. As the tale of one soul's search for home, *Gold by the Inch* is a compelling psychological portrait. ▼

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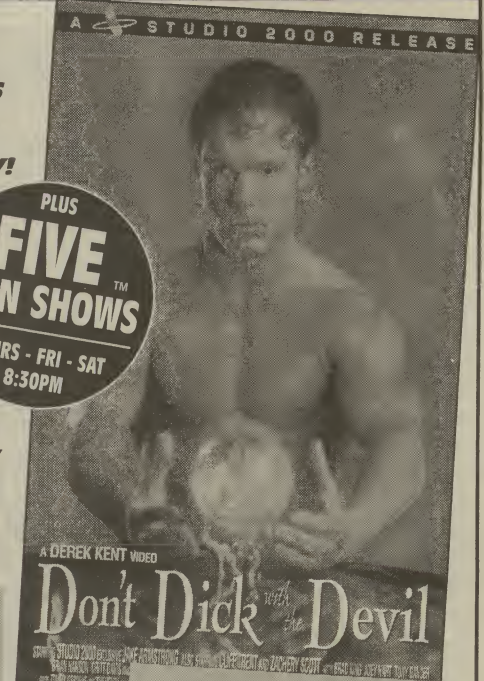
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## Matthias Goerne on CD Lieder of the pack

by Timothy Pfaff

A late addition to the San Francisco musical season — German baritone Matthias Goerne's song recital with pianist Graham Johnson at Herbst Theatre on April 29 — is already stacking up as one of the season's most eagerly anticipated events. Although the singer, still in his early 30s, has already bowed locally, in performances of Bruckner's Mass in F Minor for the San Francisco Symphony last season, his San Francisco Performances debut will be the first to showcase him in German Lieder, the medium in which he has already at-

tained international renown.

The equally good news is that a spate of recent recordings by Goerne and other associates of Graham Johnson, himself one of the day's most enterprising and important figures in this specialized repertoire, make it clear what all the fuss is about — and in particular, what local audiences have in store. The centerpiece of the baritone's recital, Schumann's *Dichterliebe*, Op. 42, a song cycle to poems by Heinrich Heine, also heads the program on his new London Records CD of Schumann with pianist Vladimir Ashkenazy, which also includes the Heine *Liederkreis*, Op. 24. Seven other rarely-heard Schu-

mann songs on Goerne's Herbst Theatre program, also to Heine poems, are featured on a new EMI Classics recording by British tenor Ian Bostridge, another Johnson protégé whose recent recital of that material for Cal Performances was another high-water mark of the vocal season.

*Dichterliebe* is an ideal vehicle for Goerne's engaging, somewhat dark-hued voice. Its 16 songs cover a wide expressive range yet ask the singer to integrate them with consummate refinement, a hallmark of Goerne's art in all of his recordings to date. The liquid legato, smooth dynamic shifts, and complete fusion of word with note are a natural result of his study with two of the century's greatest Lieder singers, Dietrich Fischer-Dieskau and Elisabeth Schwarzkopf, to which Goerne adds a wealth of utterly unmanipulated personal touches.

It's a rare singer who can blend such genuine virility of sound with interpretations as thoughtful and fine-grained as Goerne's, and it's the freshness and seeming naturalness of his delivery that makes his readings so distinctive and compelling. The world-weariness that infuses so many of these songs is truly touching, and on the occasions when full-throated lyricism breaks free of it, the effect is quietly ecstatic. Ashkenazy, an imposing Schumann interpreter in his own right, introduces a rhythmic snap that further energizes Goerne's readings — and to which he responds eagerly and in kind.

### Different stripe

The seven other Schumann songs on Goerne's program, also to Heine poems (four of which



Baritone Matthias Goerne and tenor Ian Bostridge.

were originally intended for Bostridge) are superbly sung by Bostridge, a singer of an altogether different stripe — in every way as refined as Goerne, but with an appreciably more urgent way with both music and text. It's hard to imagine a better introduction to them. Bostridge also records *Dichterliebe*, but in an interpretation so different from Goerne's — more febrile and closer to the boiling point — that the expressive potential in Schumann's greatest work for the voice is spelled out clearly. Both singers round out their Schumann recordings with spellbinding — and again strongly individual — accounts of the Heine *Liederkreis*, a work once eclipsed by the composer's far more often performed Eichendorff *Liederkreis*.

Both Bostridge and Goerne have profited immeasurably from the advocacy of Graham Johnson, the world's reigning expert on the classical song literature, a pianist of uncommon insight and ability, and one of the most tirelessly energetic musicians on today's scene. Currently presiding over the complete songs of Schumann and a vast survey of French melodies for Britain's Hyperion Records, Johnson is now nearing completion of Hyperion's complete recording of Schubert's 600-plus songs. His selection of Bostridge to sing Schubert's *Die Schöne Müllerin* and Goerne to sing *Winterreise*, the composer's two greatest song cycles, was the musical equivalent of knightining the young artists — neither of whom disappointed in their coveted assignments.

Goerne's San Francisco pro-

gram closes with six numbers from the collection of late Schubert songs collectively known as *Schwanengesang* ("Swan Song"). Although the collection has yet to make its appearance in the Hyperion series and Goerne has not yet recorded any of them elsewhere, his two Schubert recordings thoroughly whet the appetite.

His 1996 London Records debut, a recording of Schubert songs to poems by Goethe accompanied by pianist Andreas Haefliger, reveals an artist of uncommon maturity and interpretive depth in music every bit as demanding as the towering *Schwanengesang* songs. Still, it took a musician of Johnson's stature to awaken the complete artist in Goerne, and it is in the *Winterreise* of a mere few months later that a Schubertian of titan stature appears. No single singer can hope to exhaust *Winterreise*'s potential, yet Goerne leaves nothing unconsidered — and Johnson's 55,000-word program note on the cycle is, in fact, exhaustive.

Johnson's local debut Wednesday is every bit as important an appearance as Goerne's. For a peek at his magisterial way with Schumann, one need look no farther than the recently released Vol. 2 of the Hyperion Schumann, featuring baritone Simon Keenlyside. The playing is sheer magic, and Keenlyside gives a performance, particularly of the Kerner Lieder, that reminds anyone who may have been disappointed by his Pelléas at the Opera last fall of why this young artist, as well as Goerne and Bostridge, are among the shining lights of today's classical songsters. ▼

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## Nedra Johnson's 'Testify' Exuberant debut

by Daniel Mangin

You've gotta like a CD that starts off with the line "My baby got sanctified booty," which is how the narrator of the title song of Nedra Johnson's *Testify* describes her honey. An exuberant mix of funk-, R&B-, and gospel-inflected sounds powers the song and the CD, Johnson's debut recording, on which the New York-based musician testifies about love, sex, growing up, and gay rights.

The twentysomething Johnson, whose father, Howard Johnson, is an acclaimed jazz tuba player, has an offhand, occasionally lusty sense of humor that shows up in songs like "Get Over It" ("I never been into Georgie/ but I love my cherry pie./ Oh, what a good girl am I!") Some of her lyrics have messages, but politics, sexual or otherwise, doesn't overwhelm the music. Her songs



Nedra Johnson

all groove, whether she's skewering antigay ideology, singing the "Primary Lover Blues," or attempting to inspire activism.

A jolly, reggae-influenced syncopation lends a sly power, for instance, to the song "Are You G.A.Y.? (Getting Angry Yet)," which begins with the narrator's trip to court for getting arrested in

next page ►



## Maria Callas fictionalized Perfect pitch

by Stephanie von Buchau

*The Venice Adriana* by Ethan Mordden; St. Martin's Press, \$23.95

First a disclaimer: Ethan Mordden was once my editor at *Opera News*, where he inserted "the late" before the name of Gianandrea Gavazzeni in my review of a Verdi Festival opera. The next thing I knew, I had an hysterical phone call from Gavazzeni's secretary at La Scala, the only words of which I understood were: "Il maestro non è morto!"

Shortly thereafter, Mordden left *Opera News* and embarked on a successful career as a novelist. He's best known for his popular *Buddies* series of gay fiction, but he has also written serious nonfiction on opera and musical theater.

With this background, Mordden is perfectly suited to write a *roman à clef* about Maria Callas, which *The Venice Adriana* certainly is. Opera fans with historical (and/or hysterical) perspective will have a ball matching Mordden's fictional characters with real-life operatic artists circa 1962. His fictional Callas, a Greek-American soprano at the end of her career named Adriana Grafanas, maintains a precarious lifestyle in Venice, accompanied by *The Gossip* (Elsa Maxwell) and her Greek lover, Nik (not Ari Onassis, however, but based on a fictional operatic character, Maurizio from Cilea's *Adriana Lecouvreur*).

Swimming into Adriana's magical (and occasionally toxic) orbit is a young gay American writer, Mark Trigger (is that a name out of *Boogie Nights*, or what?) who has been sent to Venice by his New York publisher to collaborate with the diva on her autobiography.

Mordden is too smart and too ambitious merely to set up a Callas character and follow her slavishly as her world disintegrates. Active-

ly employing the punning title (from Terrence McNally's *The Lisbon Traviata*, also a work about a pirated opera tape), Mordden skillfully weaves his Callas impersonation into part of the plot of Cilea's morbid potboiler. All you need know about *Adriana Lecouvreur* is that the heroine, a famous French tragedienne, is rivals in love with an amoral princess, openly insults her at a party, and is poisoned by a bunch of violets that the princess sends to Adriana in the name of their mutual lover, Maurizio.

### Queenery and music biz

It is not imperative that you get all the operatic references — Mordden is generous in using Italian for color and then subtly translating it for the linguistically-challenged — but every scrap of knowledge you possess will increase your enjoyment of the jokes in this sly book about the music biz and opera queenery.

Still, say you couldn't care less

about opera gossip but are interested in reading a novel about a gay man coming to terms with his sexuality in a climate before AIDS, where all he has to fear is his own timidity and lack of sophistication. Mark awakens sexually in Venice, where beautiful Italian men kiss each other on the lips and nobody is bent out of shape by false morality. Except Adriana, of course. Callas was an infamous homophobe who never seemed to grasp that she owed much of her fame to opera's homosexual contingent. As Mark points out, Bernstein, Visconti, Zeffirelli, all crucial to her career, were gay, as were many of her fans.

And of course, there is Pier Paolo Pasolini, the gay film director who met a grisly end at the hands of a youthful trick. He directed Callas in *Medea*. Here he is "Ercolani," and he directs Adriana in *The House of Atreus*. The film sequence in Pisa is hysterical, with a repulsive American stud actor waving his naked dick in every-



Author Ethan Mordden

one's face. These farcical scenes are balanced by some tender sex between Mark and Hugh (a British recording engineer) and Mark and Vieri, the beautiful Italian boy being kept by a wise Professor who lives in Adriana's Venice compound.

There are digressions, some interesting and some a tad arch, on

food and Italian geography, on Dante and Byron, that the under-educated might find baffling, but you have to hand it to Mordden; here's a guy writing for '90s Americans who refuses to dumb down. Mordden handles his complex themes and witty details with the bold assurance and perfect pitch of a natural singer. ▼



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## Nedra Johnson

◀ previous page

a gay-rights protest. The prodding lyrics complete the sleight of hand: "Are you happy/ Are you G.A.Y./ Are You Getting Angry Yet?/ They deny you Jesus/ and wish you AIDS/ .../ Some people tell me/ I should love and love/ .../ I'm here to tell you I've had enough/ grinnin' and bearin'/ while my ass gets whooped!"

One of the strengths of *Testify* is the way "Are You G.A.Y.?" and other songs move beyond lecturing or special pleading and simply state what is and prescribe a solution. In "Where Will You Be?," which has as its inspiration the lives and works of writers Pat Parker and Audre Lorde, the solution is courage. Johnson reminds those lacking it that "Folks will find a way to hate you/ no matter what you do./ .../ Some folks just into hatin'/ keep on doing what you do."

Johnson coproduced *Testify* with Bruce Whitcomb, and between them the two play a half-dozen instruments — several other musicians contribute to one or more songs. The sound throughout is clean and unadorned but nonetheless filled with feeling. ▼



## J. John Priola's photographs Rescue mission

by Glen Helfand

Once Removed, Portraits by J. John Priola; Arena Editions, \$65

My set of dishes came from a funky garage sale in the Mission. I found the mismatched, but stylistically cohesive set of original Fiesta ware in a waterlogged cardboard box in a dark dusty corner. Inside, wrapped in mildew-scented newspaper, the dishes seemed like buried treasure — especially when the middle-aged guy who was selling them

quoted me two bucks for the lot. As I excitedly went through the other vintage gewgaws, fur-trimmed coats, and brittle old books at this bargain bonanza, I began to realize this was actually an estate sale, a shopping experience that is invariably both thrilling and macabre. There was the scent of death in the air, but those plates were too good a deal to pass up. I had to buy them, but I couldn't help imagining the people who once ate off them. These are the moments that make you think of smudging with that stick of sage, or twisting open that bot-

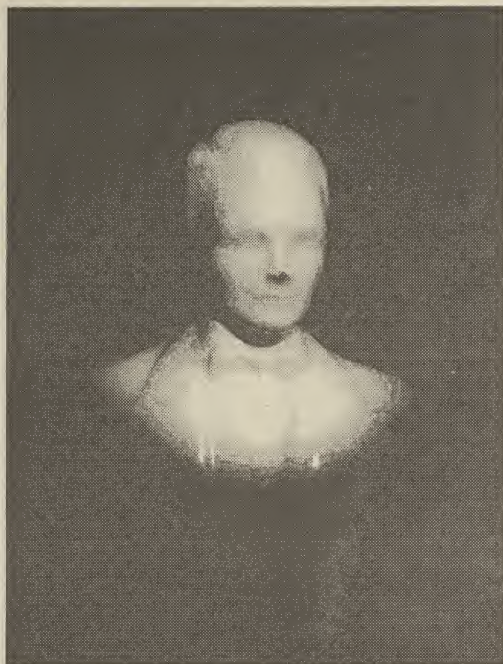
tle of anti-bacterial solution.

There are some, however, who treat the uneasy provenance of second-hand objects in more poetic ways. In one series of his richly nostalgic black-and-white photographs, San Francisco-based artist J. John Priola captures the souls of those forgotten items. Isolated on a dark backdrop and subjected to highly theatrical studio lighting, he turns broken figures, a threadbare dishrag, or a tattered picture frame into something glamorously melancholy, and resonant with a number of layered allusions.

These pictures, which have been seen at Fraenkel Gallery and in numerous museum and gallery shows, have been compiled into deluxe book form. The handsome volume contains 74 images from three series of photographs, and each carries his explorations of memory and objecthood into increasingly poignant zones. Priola's work is particularly well-served by the book format because his subjects are keepsakes — and all they represent. The pictures slip between covers like two-dimensional mementos pasted into a scrapbook for long-term safekeeping. And bracketed between photo theory and literary-referencing writings by Andy Grundberg and Rebecca Solnit, Priola's pictures are academically contextualized as a project that investigates notions of time and sentimentality. Solnit, who invokes Proust and Flaubert in her text, offers a succinct reading of the work as "a portrait of the world lost to modernity."

### Soaked in the past

Indeed, Priola's images, both in subject and in style, seem soaked in a visually mannered past — they look as if they were made a century ago. In tone, they



Man, gelatin-silver print, 1995, by J. John Priola.

seem to hark back to some better day, a moment tucked into memory. And like most recollections, the images here are tinged with optimism and a bit of anxiety. This idea is perhaps most directly treated in the first series, entitled "Paradise." These circular images, taken in 1993-94, are visual allegories and puns pertaining to hopes and aspirations. Priola's subjects here are frequently rather literal — of a bowl of cherries, a brass ring, broken shackles, an hourglass at half-time — but sometimes his images echo with ambiguity. "Hole," a piece seen in the Berkeley Art Museum's queer art extravaganza, *In a Different Light*, pictures the void as a carved-out hole in some fertile earth, while his image of a syringe and meds set carefully on a glass dish re-routes the idea of utopia through an HIV filter.

Priola's fascination with paradise lost is further explored in his

1995 series, "Saved." On the surface, the title refers to the act of rescuing tattered objects from tag sales, thrift stores, or grandma's attic, but the religious and psychological connotations are not lost on this artist. He essentially rescues objects that have been forgotten and cut loose from any sort of sentiment for whatever reason, like the stuff at that estate sale. And so Priola lends a new sense, a significance to a lost flock of delicate, inanimate, questionably useful objects: a knot of fraying shoelaces, a cracked but mended dish, an ornate tassel, held together with peeling electrical tape, or a well-used satin-trimmed pillow that seems both lowly and mysteriously exalted as it sits at the bottom of a composition.

The sense of loss is palpable. Priola doesn't just treat these objects as irony-tinged home decor, he essentially creates photograph-

page 41 ►



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## Lawrence Chua

◀ page 37

tory and culture, which the narrator finds difficult to do. "The surface love story in *Gold* concerns the narrator's mediocre, money-oriented attachment to the prostitute," Chua says. "But the book's deeper love story involves love of nation, culture, and race — things the narrator senses are worth embracing. He remains ambivalent, though, about participating in any kind of national, religious, or even sexual identity."

### Off base

One reason for that ambivalence, Chua says, is the narrator's alienation from the moral base that organized religion — in his case Buddhism — might have provided. "If you think about how communities develop outside organized religion, it's often in places of addiction, where people congregate for drinking, drugs, compulsive sex, shopping, consuming. There's no denying you can find a sense of community in these situations, but sooner or later you crash into their limitations, which is what the narrator does."

The author, who recently spent two-and-a-half weeks at a Buddhist monastery in Thailand, where he was "surrounded by

truly compassionate people," has been more successful than his character in embracing religion. Drawn as a child to the "pomp and glitter" of Theravada Buddhism, Chua feels an appreciation for the enduring values that such rituals, as opposed to those of recent populist or New Age-oriented movements, represent.

"Those rituals are part of a system of rules. There is a form to religion, like writing, that demands commitment. The better you know the form and the history of that form, the better you can improvise on it, the better you can bring it into your own life."

As for the commitment writing requires, Chua found while working on his novel that many things about his craft he'd "previously sensed became very concrete experiences. Ralph Ellison once described writing as 'a very stern discipline indeed.' You have no idea until you undertake something as reckless as a novel that writing is something impossible to take lightly." ▼

Lawrence Chua will read from *Gold by the Inch* at A Different Light, 489 Castro, on April 30 at 7:30 p.m. (431-0891), and at City Lights Bookstore, 261 Columbus, on May 1 at 5 p.m. (362-8193).



# 'MATRIX/Berkeley: Twenty Years'

## Temporary contemporary

by Roberto Friedman

How well does the avant-garde age? An exhibition of two decades of contemporary art at the Berkeley Art Museum, *MATRIX/Berkeley: Twenty Years*, offers a partial answer to that question, namely that most cutting-edge art, at least in this collection, seems to age surprisingly well.

Conceived in the 1970s as a

### J. John Priola

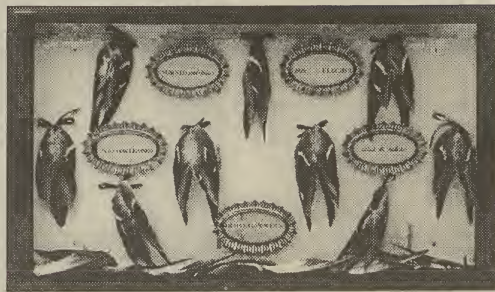
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ic portraits of them as a way to stave off their ultimate loss. In this vein, "Residual," the final and most recent series in the book, functions most poignantly. These 1997 images depict ephemeral subjects such as an evaporating puff of smoke, or a single soap bubble floating on a dark background. Priola points more specifically to the passage of time, as these images, while seemingly his most static, refer most directly to action. His images of walls covered with water-stained wallpaper or peeling paint feel like backdrops in rooms where something emotionally resonant once occurred, but which have been abandoned. What we can still see may just be residue, but it's the kind of thing that sticks to the walls of memory. ▼

flexible exhibition program devoted to the newest and latest art, MATRIX has always focused on emerging or underexposed artists, or experimental works by more established artists. Constance Lewallen, the 20th anniversary exhibit's curator, says, "When the MATRIX program was first developed, the idea of dedicating museum space to avant-garde, critically unrecognized art was unheard of." Twenty years later, a plethora of alternative art spaces in the Bay Area makes it hard to keep up with all the innovation on display. But not many art venues locally could mount a show with the breadth of the Berkeley exhibition.

It's all represented here to some extent, all the major "isms" in American art history from the '60s onward: conceptual art, process art, installation and video art. Intelligently installed in the museum's airy, multi-level exhibition spaces connected by ramps, the show is more a sampler of art from wildly divergent eras and cultures than an exhibition which points to a coherent statement. Partial to art which addresses gender or identity issues? Into the colorful neo-expressionism of the '80s? Like (shudder) photorealist painting? Every visitor is bound to find a few personal favorites, of artists or movements and periods. Here's a short run-down of a few of the highlights for me:

The charms of Minimalism —



Untitled (Miracled Birds) by Nayland Blake, 1989.

elegance with a paucity of means — are readily apparent in James Lee Byars' *Stone Books* (1980), two limestone spheres in a vitrine, no worse the wear for their 18 years, save some small piles of sand at their bases. Richard Artschwager's *Mirror* (1988), a blank slab of Formica in a wood frame, retains its humor and charge. Bruce Connor's 1975 *Angel*, a unique gelatin silver print photogram, recalls but one phase of the funk artist's long and prolific career.

Jess's *Figure 5 - Ms. Sarah Winchester (Translation #17)* (1966) calls to mind the brilliant Bay Area recluse's retrospective at the San Francisco Museum of Modern Art a few seasons back, and makes me wish more of his work were on display.

Paul Kos' sound installation *Tsar Kolokol* (1991), takes as its

subject the largest bell ever made, a monstrosity cast in Moscow in 1735. Though flawed in the process of its casting, the bell is impressive merely as a giant object. Kos' creation is an analog of the sound which it would make if it were functional, activated by the push of a button.

Eva Hesse's 1967 *Test Piece* was certainly ahead of its time in its "soft" or "pathetic" sculptural qualities, and points to SFMOMA's recent acquisition of a seminal Hesse work as a smart investment.

### Steel furniture

Scott Burton's steel *Table, Chair, Footstool* has begun to acquire a nice patina (1979), although it's far from the best work from this singular artist, whose explorations of the forms of furniture broadened the field of

modern sculpture.

Finally, Jonathan Hammer's beautiful artist's book, *Where Has All the Time Gone?* (1992), bound in leather with inlay and original works by Lari Pittman and Dennis Cooper, makes me wish I could look at pages other than those it's open to in its vitrine. Besides the issues of time and creative production it brings up, the exquisitely crafted book raises questions of privilege. Who outside of the curator's offices has been lucky enough to page through this tome with white-gloved hands?

Other artists represented include Louise Bourgeois, Willem DeKooning, Nan Goldin, Sol LeWitt, Richard Serra, and, from the Bay Area, Joan Brown, David Ireland, Jay DeFeo, and Nayland Blake.

Since the Berkeley Art Museum, has recently scaled back its operations to concentrate on its role as a teaching institution rather than a museum dedicated to attracting museumgoing audiences, the very success of *MATRIX/Berkeley* begs the question: Could such an ambitious program be established in 1998? ▼

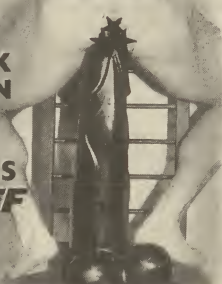
**MATRIX/Berkeley: Twenty Years** continues through July 12 at the Berkeley Art Museum, 2625 Durant Avenue. General admission is \$6. For information, call (510) 642-5188.

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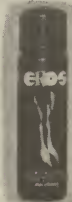
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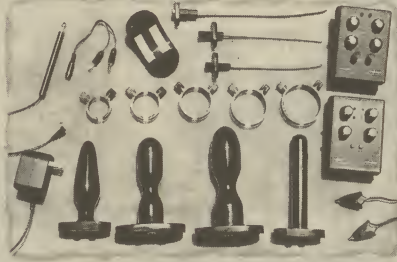
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# Beyond two genders

by Eric M. Rose

*Changing Ones: Third and Fourth Genders in Native North America* by Will Roscoe; St. Martin's, \$19.95.

Will Roscoe is writing the history the history books don't talk about. And the herstory. And the, well, him-her-story. In his book *Changing Ones: Third and Fourth Genders in Native North America*, Roscoe continues his investigation into the Native American berdache tradition, which he began with his first book, *The Zuni Man-Woman*. These berdache, documented in over 155 tribes, were individuals who embodied both genders and combined male and female social roles with traits unique to what Roscoe claims is a third and, in some cases, fourth gender. They were not only accepted in their tribes, but occupied a special social status, serving as artists, ambassadors, religious and tribal leaders, warriors, hunters, and even chiefs.

By carefully gathering information from a variety of sources,

including journal entries, government records, interviews, photographs, and oral records, Roscoe carefully reconstructs the heretofore unrecorded lives of these individuals, and the cultural setting in which they lived, with remarkable accuracy. Although most of his information comes from the European and American colonizers who were usually anything but accepting of alternative genders, he is able to move us inside of the berdache's world with an approach that combines the fields of anthropology, gender studies, queer theory, and sociology.

Roscoe was able to find numerous examples of the berdache, even detailed accounts of their personal lives. Yet the European-Americans who were the friends, or more often the colonizers, of the berdache were usually blinded by their own prejudices. They were either in denial of the true gender status of the berdache, or simply passed them off as hermaphrodites or sodomites. Indeed, there is an amazing unwillingness among these early historians even to consider the idea that the berdache are anything more than men dressing as

women and women dressing as men.

But this account is more than just another revisionist history book. Although the first half of the book is a fascinating chronicle of berdache lives from pre-colonialism to the present, the second half of the book is spent addressing the problematics of Roscoe's research, and the implications of the berdache on our Western conceptions of gender, sex, sexuality, culture, power, colonialism, and our stereotypes about Native Americans.

The berdache have been marginalized since they were first encountered by early explorers, and there seems to be no rush to embrace their existence today. This,

Roscoe claims, is because they mount a challenge to the binary dichotomous gender system of Western culture. Berdache were neither male nor female, nor something in between, but instead they occupied a special place as a third, or in the case of the woman-chief and woman-warrior, a fourth gender. Only by accepting gender as a social construct that is not linked to biological sex will we be able to afford a place for the berdache in the annals of history, and, more importantly, re-establish a tradition for present-day gay Native

Americans, or "two-spirit" persons as they call themselves. ▼



## Swishblades

by Robert Julian

*Icebreaker: The Autobiography of Rudy Galindo* by Rudy Galindo with Eric Marcus; Pocket Books, \$14

Rudy Galindo, the first openly gay National Figure Skating Champion, has a life story that reads like a season on *Melrose Place*. The setting: his family home in a San Jose trailer park or international ice skating championships. The cast of characters: a manic-depressive mother; a truck-driver father who dies too soon to witness Rudy's triumph; Kristi Yamaguchi; a brother and two skating coaches who all die of AIDS; an adoring sister; and Rudy — an effeminate, perpetual adolescent who drinks too much, almost becomes a speed freak, and falls into an abusive relationship before skating his way to the top.

All these experiences are detailed in his autobiography, *Icebreaker*, recently released in paperback by Pocket Books. Galindo, with the help of Eric Marcus (who also co-authored Greg Louganis' autobiography), tells this amazing and moving story with great honesty. Any twentysomething autobiography is doomed to suffer from the lack of perspective that must accompany reflections made over so short a life span. But



Rudy Galindo, first openly gay National Figure Skating Champion.

Galindo more than makes up for this with the immediacy of his memories and his ability to recall experiences that older writers would have long forgotten. Eric Marcus helps Galindo offer a compelling, quick-moving account of his rocky rise from poverty to international fame.

*Icebreaker* is remarkable for its page-turning immediacy. Galindo reveals the tough, competitive world of figure skating from the inside, and he makes no attempts to hide his own personality flaws or to portray his occasionally insufferable behavior as anything else. He is rarely critical of anyone, even those who dish him for being an effeminate, Mexican-American gay boy. Growing up poor in East San Jose, Galindo repeatedly aims for the Olympian heights of figure skating, but crashes and burns as often as he succeeds. On his way to

the top, Galindo sacrifices his own basic education and a normal adolescence to concentrate on his skating.

The primary nurturing relationship of his life is with his sister, Laura, who ultimately coaches him to his gold medal. Although Rudy's sister is only a supporting character, her love, devotion, and generosity shine throughout the book with consistently selfless acts of devotion to her little brother. *Icebreaker* will provoke tears from even the most jaded reader, but it manages to do so without becoming maudlin or emotionally manipulative. Galindo and Marcus deserve credit for producing a work that informs and illuminates its subject without becoming sappy or self-serving. It is impossible to imagine a gay or lesbian reader who won't be able to relate to this exceptional book. ▼

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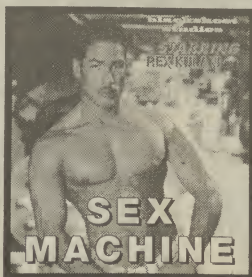
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# Shaw and the 'unmentionable'

by Dan Blue

*Bernard Shaw: The Ascent of the Superman* by Sally Peters; Yale University Press

It's easy to play "separated at birth" with George Bernard Shaw and Oscar Wilde. These towering playwrights of the late nineteenth century were not only born just two years apart (both to upper-class Irish Protestant families), but when they moved to London, both were notorious for flamboyant manners and extravagant dress. Both commenced writing stage comedies in the 1890s, and theirs are virtually the only productions of that era to survive. (Among Shaw's successes are *Major Barbara*, *Man and Superman*, *Heartbreak House*, and *Pygmalion*, on which *My Fair Lady* was based.)

Both grappled with emerging awareness of homosexuality. Before and after Wilde's catastrophe, Shaw publicly defended exposed homosexuals, deplored repressive laws, joined gay-centered organizations, and derided any strictures against "what everybody considers unmentionable," but what a "majority of the population" mentions "at every sixth word."

Legions of curious theatergoers have wondered if Shaw's and Wilde's shared interests extended to sex. While they ransack their programs, searching for clues, author Sally Peters pursues the same project on a larger scale. In *Bernard Shaw: The Ascent of the Superman*, she reviews the first fifty years of Shaw's life, uncovering recurrent themes and showing how these were reflected in his art. Issues of sexual identity teem on every page.

## On Mom's tab

Peters' tale begins in Dublin, where Shaw's father was an alcoholic and his mother a nonconformist who replaced Dad by installing her voice teacher as head of the family. When Shaw was seventeen, she decamped to London, where he soon followed, loafing for a decade while she paid the



Bernard Shaw with Harley Granville Barker, 'The Marvelous Boy.'

bill. "I did not throw myself into the struggle for life," he later confided. "I threw my mother into it."

During these early years, Shaw experimented with Victorian intellectual fashions, studying everything from phrenology (the study of bumps on the head) to eugenics and economics. He also developed an obsession with hygiene and physical health. This led him to take up boxing, which he abandoned, and vegetarianism, a lifelong habit. (He would refer to meat-eating as "cannibalism with the best dish barred.") Always concerned with body odors, which he believed were trapped by cotton and silk, he bought a knitted one-piece wool suit which buttoned up one side to the neck. It made him resemble (as he put it) "a forked radish in a worsted bifurcated stocking" and proved so distracting at rehearsals that one director blamed it for the failure of a play.

Shaw used this horror of bodily functions as an excuse to avoid sex. He preferred to cultivate "paper passions," writing endless love letters to women and vanish-

ing when they asked for more. ("The ideal love affair is one conducted by post.") Peters speculates that only one liaison in his entire life actually led to sex, and Shaw himself acknowledged that his eventual marriage (at forty-two) was never consummated. "People marry for companionship, not for debauchery," he sniffed.

## 'Marvelous boy'

If he was too particular to make love to women, what about men? Given Wilde's fate, we should not be surprised if Shaw left few clues. Peters suggests that one of the great male loves of his life was the actor, playwright, and impresario Harley Granville Barker. Barker was 21 years younger (Shaw called him "the marvelous boy"), and the two were so physically intimate that people assumed they were secretly father and son.

Peters tries to frame Shaw's sexuality in terms that the nineteenth century (and Shaw himself) would understand. Accordingly, she confronts the category-mad sexology of Victorian Eng-

land, which included inverts, perverts, Uranians, Urnings, homosexuals, and homogeans, not to mention Sodomites and queers. After considerable soul-searching, Shaw himself apparently decided he was an invert. This might seem conclusive, except that what appealed to him about inversion wasn't its sexual component but its association with "the artist nature," "cosmic consciousness," and above all, genius. In fact, some sexologists thought inverts were too ethereal and fastidious to function much on the physical plane at all. They were the gay equivalent of the sublimating celibate, and Shaw's self-identification had the corollary of refining him out of sexual existence altogether.

If this sounds like double-talk,

the fault lies equally with the elusive Shaw and the collusive Peters. Possibly concerned about her academic reputation, she dances about the issue like a squeamish Salome uncertain whether to drop her veils. She repeatedly insinuates that Shaw was gay (indeed, she often assumes it), yet she never utters the fateful word. This does not stop "Homosexuality" from being the longest entry in the index after proper names. Though she writes clearly, knowledgeably, and sensitively, Peters brings to mind the response of Evelyn Nesbit, the lesbian writer of children's books, whom Shaw once courted then dropped: "You had no right to write the preface, if you were not going to write the book." ▼

with Justice Willis' summation of Oscar's alleged crimes in court:

"Lady Bracknell: To be born, or at any rate, bred in a handbag, whether it has handles or not, reminds one of the worst excesses of the French Revolution. And I presume you know what that unfortunate movement led to?"

Mr. Justice Willis: "It is a condition of things one shudders to contemplate in a first-class hotel."

*Earnest* was shut down when the tide of legal and popular opinion turned against its author, but has subsequently been restored to the English comic pantheon, considered to be so foolproof a confection that even Americans can act in it. The picky playgoer, however, is advised to skip local productions and head for the video of the fifties film featuring Dame Edith Evans, Margaret Rutherford, John Gielgud, Michael Redgrave, et al.

Other of Wilde's lasting literary monuments include the novel *The Portrait of Dorian Gray*, written one year before Wilde met the man who might have been its model, the "dear boy" Bosie. A *Dr. Jekyll and Mr. Hyde*-style study of the split in the Victorian psyche, *Dorian* paradoxically pleads for the very cult of beauty its conclusion would seem to condemn.

Wilde was clearly of two minds when it came to the nicer vices, and this internal contradiction may be what did him in. Smug conclusions aside, however, the two halves of Wilde's life — the sublime and the sordid, the artificial and the real, the comic master and the romantic slave — can never be rationally resolved. That's the secret of his undying appeal.

If Oscar Wilde is one of culture's greatest icons, the patron saint of Art for Art's Sake, he is an icon with a flaw splitting him in twain. This mystic wound, never to heal, locates the division or meeting place of Art and Life, Comedy and Tragedy, Innocence and Experience. He made this schism his theme, in works such as the essay "The Decay of Lying," in which he states the doctrine, "Life imitates Art far more than Art imitates Life." He paid dearly for what were termed his paradoxes and his posing. When we laugh at his divine wit, we should never forget the mortal price he paid. ▼

Wilde opens the San Francisco International Film Festival tonight, April 23, at the Castro Theatre.

## Wilde

◀ page 32

at the age of 46.

The English have, or should have, Wilde on their conscience. This latest, lavish film treatment may be an attempt to redress a grievous error in judgment. Unfortunately, this rather bathetic portrait of Oscar the good husband and father, overly indulgent suitor, and embarrassingly naive bringer of lawsuits, obscures the mystery of this great-hearted being whose life was neither sad nor remediable, but tragic.

## Brilliant spirit

Before he became a martyr, Wilde was a genius, a scamp, a brilliant Irish spirit who mocked and mimicked the stodgy London society he moved through, even as he courted its favor. His great play, *The Importance of Being Earnest*, opened to wowed crowds only two weeks before the playwright took the fatal step of having the Marquess of Queensbury arrested for libel. The tragic irony is that *Earnest* sends up the exquisite absurdity of English hypocrisy in the same language that would be leveled against Wilde at the Old Bailey. Compare Lady Bracknell's line

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# OUT & ABOUT

## Calendare

by Eric M. Rose

## 54

## Groove-y art

**W**hat do you get when you mix queer pop culture, the underground club scene, and art? If the International Queer Arts Fund is doing the mixing, you get Art Groove, held on Tuesdays at 1015 Folsom. Art Groove began just 2 months ago, and has featured the work of several local artists, including the photography of Autumn Hruby, the illustrations of Jim Jeske, the watercolors of Kevin Woodson, the artwork of Fennel Skellyman, and the coiffures of Deena Davenport's Glamarama Hair Salon.

The talents of Please Louise Productions/Museo Contempo are utilized to transform the different rooms of the club into a multimedia soft sculpture — with projectors, lights, televisions, and stretched fabric — that changes every week. Throughout the evening, Please Louise does live VJing (videojockeying), collaging video images which both explore and define queer aesthetics. Please Louise has shown their work at the SFMO-MA, various club venues around the Bay Area, as well as in the video environment for David Mills' locally successful performance piece *Duty Free*.

Art Groove has featured the music of DJ Chicken and DJ Cougar, and also has interactive displays where people are invited to become involved in making their own art. Which is what sets Art Groove apart from any other art venue — the flurry of activity, with people dancing, socializing, drinking, perusing the featured art, or interacting with the various displays. The idea behind Art Groove is two pronged: on the one hand, to bring things such as hairstyles, pastries, and other things not typically thought of as art up to the same level as "high art," and at the same time to bring more traditional art mediums into a more casual and accessible environment.

The event is hosted by Deena Davenport and the International Queer Arts Fund (IQAF), a not for profit organization whose goal is to fund queer artists' project around the world, as well as local studio spaces for Bay Area artists, with an eye toward establishing a permanent museum site here in the city for queer art. IQAF is also planning a summer fundraiser and art auction to be held on July 25th from 2pm to 7pm at the Belcher Street Galleries, at 69 Belcher Street. The event will feature live music, food and drink, and, of course, queer art for the silent art auction. Artists interested in being a part of the event can contact the IQAF by leaving a message at (415) 552-5684. ▼

Among the future Art Grooves will be: *Pastry Groove* on May 12, *Glow In The Dark Groove* on May 26, *Star Trek Groove* on June 9, and an event featuring the murals *Toby Jansen* on June 30.

Art Groove is held on Tuesdays at 1015 Folsom from 9-10:30pm, followed by *Club Groove*, which goes until 4:30am. Donations are accepted at the door.

### Anner Bylsma

World-renowned cellist performs with the Philharmonia Baroque Orchestra. \$27-\$37. 8pm. Herbst Theatre, 401 Van Ness. 392-4400.

### Auction for Action

Benefit art auction for Meals on Wheels, featuring work by Bay Area artists. \$10. Tonight at 7:30pm, Sat. at 2pm. 608 Folsom. 284-1988.

### Ballistic Femme

Marie Cartier's one-woman show: the wacky world of butch/femme. \$10-\$13. Fri.-Sat. at 8pm, Sun. at 2pm; thru 5/3. New Conservatory Theatre, 25 Van Ness. 861-8972.

### Don't Get Up

A *Musical History of the Opera Queen*, Sean Owens' new play. \$16-\$20. Fri.-Sat., 8pm; thru 4/25. Exit Theatre, 156 Eddy. 437-2349.

### En Drag

SF's finest female impersonators, hosted by Sexilya Lu-seat. \$10 for all 3 shows. 9:10&11:30pm. Kimo's, 1351 Polk. 885-4535.

### Get Up With It

Music benefit for the Parachute Fund, featuring host Shyam, Sick Shaman, Two, No nonsense Ensemble, Indian food, more. \$5-\$10. 8pm thru Sat. 848 Community Art Space, 848 Divisadero. 835-4754.

### Late Night Live

Comedy showcase with David Mills and Bridget Schwartz; "Parking and Traffic," with guests Bob Beary, Brendan O'Smarty, Trevor Hailey, Erin Kelly. \$8. 10pm. Josie's Cabaret, 3583 16th. 861-7933.

### Let Me Sing...

Thomas Lister sings Broadway show tunes and standards. \$15. Fri.-Sat. at 6pm; thru 4/25. Jewel Theatre, 655 Geary. 931-9423.

### Local 7

Dancers' Group presents original choreography by Brittany Brown, Ashley Hayes, Ramon Ramos Alayo, more. \$8. 8pm thru Sun. Dancers' Group Studio Theater, 3221 22nd St. 824-5044.

### The Magdalen

Play presented by Inside Out Productions: exploring the Mary Magdalen, a woman with a past. \$12. Fri.-Sun., 8pm; thru 4/26. The Next Stage, Trinity Episcopal Church, Gough at Bush. 665-7229.

### Maleta Mulata

Campo Santo presents Jorge Ingacio Cortinas' play: a family caught up with the ghosts of their Cuban roots. \$9-\$14. Thur.-Sun., 8pm; thru 4/26. Intersection for the Arts, 446 Valencia. 626-3311.

### MDO

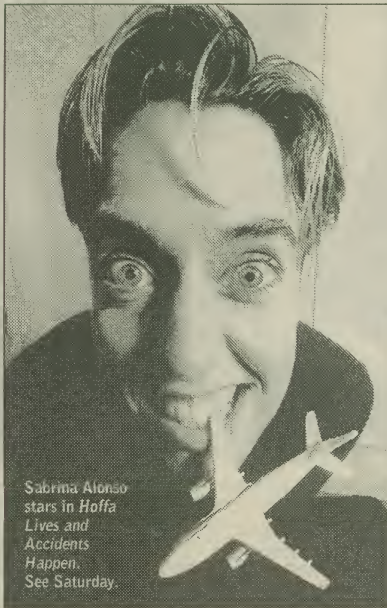
Perform live at Futura, SF's Latino dance club. \$15. Doors open at 10pm. 21+ w/ID. 177 Townsend. 665-6715.

### Paisley for Brains

Musty Chiffon sings rock and roll selections from the 60s to the present. \$12-\$14. Fri.-Sun., 8pm; thru 4/26. Special dinner-theatre Fri.-Sat. at 6pm for \$30. Josie's Cabaret, 3583 16th St. 861-7933.

### Riding From Normal

Mark Kenward's new solo ad-



Sabrina Alonso stars in *Hoffa Lives and Accidents Happen*. See Saturday.

venture. \$8-\$16. Thur.-Sat., 8:30pm; thru 5/9. The Marsh, 1062 Valencia. 826-5750.

### Shimmer

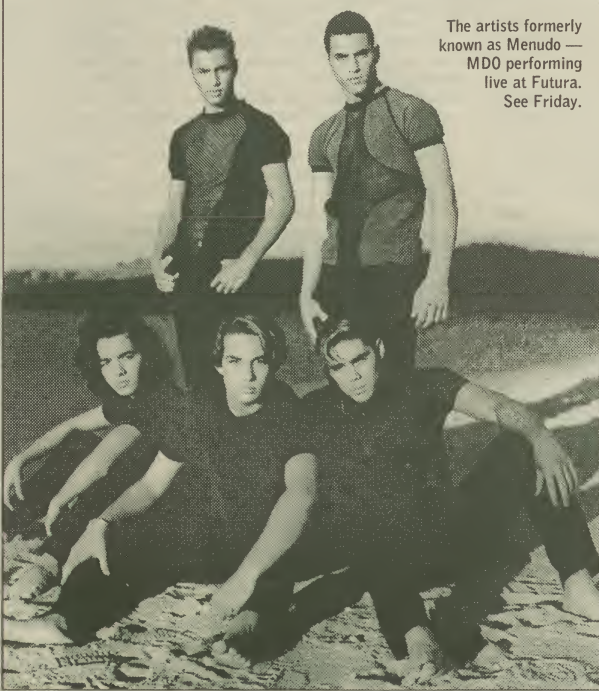
John O'Keefe's luminous story of a friendship between two adolescent boys. Fri.-Sat., 8:30pm; Sun., 3pm; thru 4/26. \$15-\$26. Magic Theatre, Bldg. D, Ft. Mason Center. 441-3687.

### University Dance Theater

Annual spring concert, directed by Marni Thomas. \$10. Fri.-Sun., thru 4/25. Call for times; tonight at 8pm. Zellerbach Playhouse, UC Berkeley. (510) 642-9925.

### Works

Group show organized by Ethel Mays, featuring 59 images by 11 Bay Area photographers. Tues.-Thur., 3pm-10pm; Fri.-Sat., 11am-5pm. Thru 4/28. SF Photography Center, 50 Scott St.



The artists formerly known as Menudo — MDO performing live at Futura. See Friday.

### Hoffa Lives & Accidents Happen

Solo performance comedy by Sabrina Alonso. \$6-\$10. 8pm Sat.; thru 5/2. Jon Sims Center, 1519 Mission. 282-9937.

### MAX

Men's Associated Exchange's 10th anniversary party. Cabaret, dancing, food and drink. \$75. 8pm-12am. Yerba Buena Center, 701 Mission. 206-1771.

### Queer & Kinky Danger:

Art of San Francisco's Leather/SM/Kink Worlds. Free. Sat.-Sun. 2pm-5pm; thru 5/31. Gay and Lesbian Historical Society, 973 Market, Suite 400. 777-5455.

### Saturday Night Gay Comedy

Gay comics Scott Silverman, Janis Lipton, Karen Ripley. \$10. 10pm. Josie's, 3583 16th St. 861-7933.

### Shag-a-licious

Grooveline presents club event with DJs Night Fever & Lord Martine, fashion shoot, Shag-a-licious contest, more. \$15-\$20. Bimbos, 1025 Columbus. 474-6299.

### Soupstock

18th anniversary concert celebration of Food Not Bombs. Live bands, incl. Little White Radio, Shelly Doty, X-Tex, more; Rave area by S.P.A.Z. & Lightseed, free food. Free. 11:30am-6pm. Band Shell, GG Park. 985-7087.

### A Spoon Full of Sugar

Benefit for Southern Exposure, incl. silent auction, bake sale, food and drink from local restaurants, music, more. \$30. 7pm. Project Art-aud, 401 Alabama. 863-2141.

## Sat

### Beyond Tel Aviv

Celebration of Israel's 50th anniversary. Live music, dancing, trapeze performers, poetry slam, Israeli food and drink. \$13. 9pm. Paradise Lounge/Transmission, 1501 Folsom. 281-0839.

### Deranged Durang

Four one act plays by Christopher Durang. \$5-\$7. 12am Sat., 5pm Sun.; thru 5/10. Josie's Cabaret, 3583 16th St. 861-7933.

### Flash Family

SF Improv troupe celebrates 20th anniversary with 100% spontaneous theater, comedy, and song. \$12. 8:30pm Sat.; thru 5/9. Blue Bear Hall, Ft. Mason, Bldg. D. 885-5678 ext. 2.

## Sun

### April Showers

Drawing Marathon by Bay Area Models Guild. Full day of non-stop drawing with 20 models. \$9-\$16. 10am-4:30pm. Potrero Hill Neighborhood House, 953 DeHar, SF. (510) 536-9552.

### Dorothy Allison

Reads from *Cavedweller*, presented by A Different Light. Free. 5pm. MCC, 150 Eureka Street. 431-0891.

### Live Jazz

Free admission. 8pm. Josie's

Cabaret, 3583 16th St. 861-7933.

### MACT Potluck

Thai food theme; bring a dish to share with 5 or more. 1pm-3pm. Lone Star, 2nd floor, 1354 Harrison. 675-0201.

### Music of Our Time

SF Lyric Chorus's spring concert: music from around the world. \$10. 5pm. Trinity Episcopal Church, Bush and Gough. 775-5111.

### World Music Sundays

Dance and Improv music with Yair Dalal and Karen Abrams. \$12-\$15. 8pm. ODC, 3153 17th St. 863-9834.

## Mon

### The Andrew Sisters

"The Andrew Sisters Hollywood Canteen," cabaret starring Mark Sargent, Flynn De Marco, and Trauma Flintstone with Connie Champagne, Mark Johnson, David Bicha, DJ Chicken. \$5. 9pm. Cafe DuNord, 2170 Market.

### Gay Comedy Open Mic

MC Suzy Berger, up-and-coming comic talent, performers sign up by phone. \$5. 8pm. Josie's Cabaret, 3583 16th St. 861-7933.

### HIV Hatha Yoga

Ongoing class for those affected by HIV. Free. 6pm. Integral Yoga Institute, 770 Dolores. 821-1117.

### Ideas in Animation

Sprocket Ensemble with dancer Jo Kreiter: live music and dance set to contemporary animation. \$10. 7:30pm & 10pm. Minna Street Gallery, 111 Minna. 681-3189.

### Landscapes

Exhibit by 53 realist artists. Mon.-Fri., 10am-6pm; Sat., 10am-5pm. Thru 5/9. John Pence Gallery, 750 Post. 441-1138.

### MFA Graduate Exhibit

SFSU Art Dept. showcases work of 8 graduating artists. Mon.-Sat., 12pm-4pm; thru 5/20. Art Dept. Gallery, A&I Bldg., SFSU, 1600 Holloway. 368-6535.

### Shaken Not Stirred

Exhibit of over 130 marinit shakers and paraphenalia. Free. Open 24hrs. SFO North Terminal. (650) 652-2722.

## Tues

### 20th Century Masterworks

Exhibit of work by 39 artists, incl. Lichtenstein, Picasso, Matisse. Tues.-Fri., 10:30am-5:30pm; Sat., 11am-5:30pm. Catherine Clark Gallery, 49 Geary, 2nd Floor. 339-1439.

### Chloe Atkins

Reads from *Girl's Night Out*. Free. 7:30pm. A Different Light, 489 Castro. 431-0891.

### Five Fingers Review

Reading and publication history, featuring Benjamin Hollander, Gillian Conoley, Aife Murray, more. \$2. 8pm. Intersection for the Arts, 446 Valencia. 626-2787.

### Gross Indecency:

"The Three Trials of Oscar Wilde," Moisés Kaufman's play. Tues.-Sun., extended thru 5/24. Call for times; tonight at 8pm. \$25-39. Theatre on the Square, 450 Post. 433-9500.

### Love Connection

Presented by the Asian Pacific Islander Wellness Center: which lucky bachelor will win an all-expense paid date? Free. 9pm-1am. N' Touch,



Flynn De Marco (left), Mark Sargent (center), and Trauma Flintstone are The Andrew Sisters. See Monday.



Billy Douglas

1548 Polk. Call 292-3420 X348 to sign up.

#### Open Mic Music

New ongoing showcase for singers, musicians, and dancers; hosted by Retts, the original fashion dyke. \$5. 8pm. Josie's Cabaret, 3583 16th St. 861-7933.

#### Tony Kushner

Pulitzer and Tony award-winning author of *Angels in America* speaks. \$16. 8pm. Herbst Theatre, 401 Van Ness.

#### Where everyone is treated like King

Performance by Drag Kings Mo B. Dick, Lucky 7, "Bob", and Dre'd. \$10. 8pm thru Thur. Josie's Cabaret, 3583 16th St. 861-7933.

#### Wonder Women

Exhibit to benefit Breast Cancer Action, incl. Andrea Arroyo, Astrid, Deirdre Crowley, more. By appt. only thru 7/4. ArtHaus, 1053 Bush. 922-8219

**Wed 29**

#### Abigail's Party

Aurora Theatre Co. presents Mike Leigh's new play: a low rent *Absolutely Fabulous* meets *Who's Afraid of Virginia Woolf?* \$18-\$25. Wed.-Sat., 8pm; Sun, 2pm. Thru 5/3. Berkeley City Club, 2315 Durant Ave. (510) 843-4822.

#### All of Me

Group exhibition of work centered on artists themselves; incl. Alex Bag, Eileen Myles, Tony Tasset, more. Wed.-Sat., 12pm-5pm; thru 5/9. New Langton Arts, 1246 Folson. 626-5416.

#### Comedy Night at the Geary

Dana Gould, Greg Proops and Clark Taylor star in benefit for A.C.T.'s Scholarship fund. \$10-\$55. 8pm. ACT Geary Theater, 415 Geary. 749-2228.

#### Do I Hear a Waltz?

42nd Street Moon's concert reading of "lost musical" by Stephen Sondheim and Richard Rogers. \$10-\$20. Wed.-Sun.; thru 5/3. Call for times; tonight at 8pm. New Conservatory Theatre, 25 Van Ness. 861-8972.

#### Echoes & Postcards

Variety revue by Tennessee ensemble, The Road Company. \$18. Wed.-Sat., 8pm; Sun., 2pm \$ 8pm. Thru 5/3. A Traveling Jewish Theatre, 2800 Mariposa. 399-1809.

#### The King and I

Marie Osmond stars in this Rogers and Hammerstein classic. \$19.50-\$67. Wed.-Sun.; thru 5/10. Call for

times, tonight at 8pm. Golden Gate Theatre, 1 Taylor. 776-1999.

#### My Night With Reg

Kevin Elyot's comedy: haunting tales of gay love and desire. \$10-\$20. Wed.-Sat. thru 5/16. Call for times; tonight at 8pm. New Conservatory Theatre, 25 Van Ness. 861-8972.

#### Opposite Sex

Gay Men on Lesbians, Lesbians on Gay Men. Reading and publication kick-off featuring Sara Miles, Jewell Gomez, Francisco Gonzalez. Free. 7:30pm. A Different Light, 489 Castro.

#### Order & Chaos

Exhibit featuring the found object constructs of Will Marino, the encaustic paintings of Hal Reid. Wed.-Sat., 11am-7pm; Sun., 12pm-6pm. Thru 5/3. Lawrence L. Hultberg. 544 Hayes. 861-8251.

**Thur 30**

#### The Blue Angel

SMUIN Ballets/SF presents their spring season, also incl. *Carmina Burana*, *Cyrano*, more. \$30-\$35. Thru 5/17. Call for program, times; tonight at 7:30pm. Yerba Buena Center, 700 Howard. 978-2787.

#### Duty Free

David Mills' solo show; with video by Please Louis. \$12.

David Mills is back in *Duty Free*. See Thursday.



Thurs.-Sat. at 8:30pm; Sun. at 8pm; thru 5/31. Theatre Rhinoceros, 2926 16th St. 861-5079.

#### Enrique

Performs new rock musical *Above and Beyond the Valley of the Ultra Showgirls*: a romp thru the seamy side of the rock music business. \$10. 9pm Thurs. thru 4/30. Transmission Theatre, 314 11th St. 861-6906.

#### Lawrence Chua

Reads from *Gold by the Inch*. Free. 7:30pm. A Different Light, 489 Castro. 431-0891.

#### Pinays Talk

Part of "Flipsights '98," new work by Filipino-American artists: monologues by Filipino women. \$10. Thur.-Sat., 8pm. Bindlestiff Studio, 185 6th St. 974-1167.

#### Glamazon

Performs their new cyberrock sound, along with headliner Paranoid, and Hitch. 8:30pm. Club Boomerang, 1840 Haight.

#### Goddess on a Payroll

Comedy by Monica Grant: parody of everything from prison to Xena, Warrior Princess. \$10-\$25. Thur.-Sat., 8pm; thru 5/16. MCC, 150 Eureka. 863-4434.

#### Healing

"In Which Ever Way You Choose," with Australian Reiki Master, Denise Crundal, volunteer Reiki channels. Free. 7pm. Davies Medical Center, Auditorium Level B, Castro and Duboce. 284-

6237.

#### Ka-Boing

Run For Your Life...it's a dance co. presents performance collaboration between dancers and animators. \$12.50-\$16.50. Thur.-Sat. at 8pm, Sun. at 7pm; thru 5/10. Theater Artaud, 450 Florida. 621-7797.

#### Kvetch

Teatro Shalom presents Steven Berkoss's comedy. \$12. Thur.-Sat., 8pm; thru 5/2. Exit Stage Left, 156 Eddy. 602-4387.

#### New Tsunami/Fusion Fest

Theatre of Yugen's 20th anniversary: gala reception and performance by sculptor/dancer Sha Sha Higby with music by Masaaki Takano. \$31. 8pm. Yugen's Noh Space, 2840 Mariposa. 978-2787.

#### Rashomon

SFSU Theatre Arts Dept. presents Fay and Michael Kanin's drama of Medieval Japan. \$9. Thru 5/9. Call for times, tonight at 8pm. McKenna Theatre, Creative Arts Bldg, 1600 Holloway. 338-2467.

#### Samfest

Marathon of Sam Shepard's one-acts and early plays; cafe with light food and beverages. \$10. 5pm-12am. Magic Theatre, Ft. Mason, Bldg. D., Marina and Buchanan. 441-8001.

#### Throne

"Where Kings Cum," all star drag king (and queen) variety/improv show, incl. Fudgie Frottage, Mo B. Dick, more. \$5. 9pm doors, 11pm show. DNA, 375 11th, 2nd floor. 331-9595 x300.

#### Waxworks

Network Theatre Co. presents a musical comedy mystery set in a wax museum. \$32.50-\$35. Wed.-Sun.; thru 5/31. Call for times; tonight at 8pm. Alcazar Theatre, 650 Geary. 441-4042.

## WANNA SUBMIT?

Send your calendar event listings to:

Eric M. Rose  
Out & About  
Bay Area Reporter  
395 Ninth Street  
San Francisco, CA  
94103

Deadline is the Friday before issue date.

## This Week's Dinner Specials



Prime Rib au jus ..... 10.95  
Monday-Tuesday-Wednesday Special Price  
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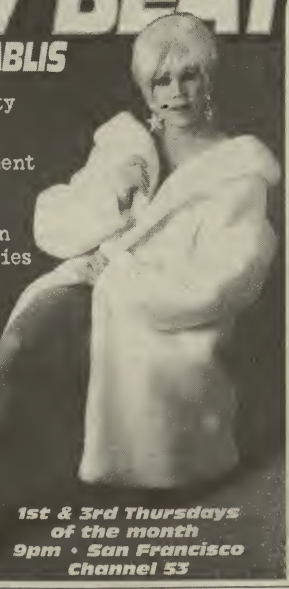
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Showtime: 10 PM

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# Weekend à go-go

by Mister Marcus

Nobody, but nobody, can claim that this final weekend of the month of April isn't chock-full of activities. From here in Faghdad-by-the-Bay to south to Los Angeles and east to Washington, D.C., there are so many things happening one would be hard put to choose just one! Nevertheless, here's a run-down on the events here and in other places you might want to check out.

The kickoff event is tonight, Thursday, April 23! Judges Ingu Yun, Beth Downey and Paul Lester choose Mr. September on the 1999 Bare Chest Calendar at the Powerhouse, beginning at 2200. On the other side of town, Mr. Northern California Drummer John Brown and SF Drummer Boy John Colloff host a latex fetish beer/soda bust party at Daddy's for \$7, 2100-midnight.

Weekend-long events: In Washington, D.C., the leatherati will gather for the American Brotherhood Weekend. The three contests—American Leatherman, American Leatherwoman and American Leatherboy—will take place on Sunday at the Improv in the nation's capital. Lots of the "usual suspects" will be there as well as some of the newer title holders, who will definitely be schmoozing.

In Los Angeles, the Regiment of the Black & Tans is hosting its "Spring Maneuvers" weekend. Naturally, all the venues for the parties, dinners and beer busts are only available to those who signed up. All the action begins on Friday and continues through Sunday. If you're still interested, get the details by e-mailing: regiment@primenet.com.

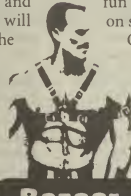
On Saturday, April 25, the Mr. Southern California Leather contest takes place at the Probe (836 North Highland Ave.) in Los Angeles, beginning at 2200. Here on ye olde home turf, the 15 Association throws its Pervert Party, 2100-2300, with a \$10 fee, BYOB and guests must arrive with you. Call 673-0452 for invite and loca-



Golden Boy Gary Virginia (left) shares his triumph with Empress Alexis and Emperor Fred at the Golden Dildeaux Awards.

tion.

Also on Saturday, Dan Guida treks north from San Diego to host the Water Boys piss party at the Powerhouse, 1800-2100. Of course, there's a private splash-in later, and you can get the location by attending the party. There's more, but surprises are always fun—and Mr. Guida is great on surprises!



Bazaar

On Sunday, the Pegasus MOC rides along the back roads of the East Bay hills to the Sacramento River Delta to Rio Vista for lunch, and returns through the Montezuma Hills. The 15 Association hosts its "Perverts in the Park" picnic, 1400-1700, at Lindley Meadows in Golden Gate Park (section three, table 4). Members free; guests \$5. If it rains, call 487-0405.

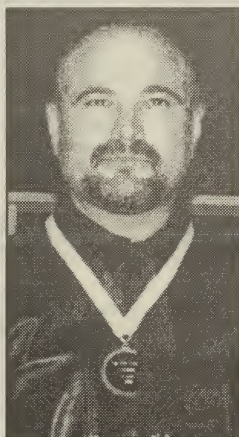
Another picnic on Sunday at Murphy Park in Milpitas by Mr. Santa Clara County Leather Bill Raby, 1500-1800. BYOB, BYOM (?), potluck dishes, Easter egg and bonnet competition, and dessert auction. Call (408) 934-9137 for information and directions.

Mr. Alameda County Drummer Greg Park throws a Taurus birthday party for himself and Eric Keith at the Turf Club; no other details furnished.

Emperor Fred Lewis hosts an

Underwear party at The Edge at 2100, and leather jocks are encouraged. No other details furnished.

Knights of Malta MC beer/soda bust at the Eagle, 1500-1800, \$8, to celebrate spring. The raffle prizes include tickets to the Phantom of the Opera.



Mr. New Mexico Leather Kevin Watson will be just one of almost 70 International Mr. Leather hopefuls in Chicago next month.

Finally, if you're still not too pooped to pop, Jito Presents hosts "Tremor," a dance party at 715 Harrison (at Third Street) from 1800 to midnight. Only \$10 before 1900, but \$15 after that. Tickets at door only. Call 552-5900 or click on: [www.jito.com](http://www.jito.com).

### Bear and leather pride

The largesse of this community never ceases to amaze me. Last week, the Bears of San Francisco (BOSF) and the Mr. SF Leather Contest committee distributed over \$25,000 to various beneficiaries. On Thursday night, April 16, the BOSF gave out \$21,000, the proceeds of International Bear Rendezvous 1998. LYRIC, WORLD and NMAC each received \$7,000. It was a night to celebrate for the bears! Through their annual IBR extravaganza and monthly fundraising soirées during the year, they have already donated over \$75,000 to charities at the local, state and national levels. Bravo!

Then, on Sunday afternoon, April 19, at the Eagle, the Mr. SF Leather Contest committee gave their MSFL proceeds to the AIDS Emergency Fund and LYRIC during Leather Daddy XV Patrick Batt's beer bust. Almost \$5000 was given out. Gary Virginia was real

next page ►



The delightful Miranda von Stockhausen and Art Tomaszewski were very space age in their emcee duties at the Golden Dildeaux Awards.



## POLKSTRASSE

# Closet Ball alert

by Sweet Lips

Well, it's never too soon, as far as I'm concerned, to announce that this year's Closet Ball extravaganza will be held on Saturday, August 8, at the lovely GiftCenter Pavilion. Yes, I know that's over three months away, but some of our boys—who will-be-girls need a little extra time to get all that plucking and tucking down pat. Now where are my industrial-strength tweezers!

The always festive Martuni's (4 Valencia St. at Market) is throwing a 40th birthday party for the delightful Muff on Monday, April 27, 6-9 p.m. The soirée will feature the exciting sounds of the Larry O'Leno Trio, with the Muffster on vocals. Plus hors d'oeuvres, cake, etc. No diving jokes, please!

To the many who've inquired, I had a fantastic time in Puerto Vallarta with Bart Dreyer, Dick Rubin, Dick Deemer, and that ever charming and gracious political honcho, Wayne "Behind the Scenes" Friday. Wayne invited Puerto Vallarta columnist H.L. ("Tid Bits by the Bay") Perry to lunch with us one day, and the poor thing got her panties in a twist when she learned that Empress José had already bestowed upon yours truly the title of Empress I de Puerto Vallarta. It seems Ms. Perry had her heart set on that honorific herself and had been looking to set up a court system down there. Hear that, Marlenna?

The Ninth Street Corridor is ablaze with the news that certain B.A.R. Backroom Bettys are back

in action! Yes, these *louches* ladies, who'd appeared to have withdrawn into seclusion as of late, have been spotted in certain SoMa dives carrying on in a manner that would have shocked the degenerates of Ancient Rome! Please, girls, it really isn't necessary to drop all seven of your infamous veils. A word to the wise, darlings: The night *does* have a thousand eyes! Plan accordingly.

## Firm believer

As usual, things are hopping here at the Polk Rendezvous. Tomorrow, April 24, it's our monthly Last Friday bash, which features \$1 off all drinks plus lots of tasty hors d'oeuvres, 5-8 p.m. On Thursday, April 30, it's National Honesty Day! Well, I've always been a firm believer in constructive criticism (right, Marcus?), so drop in on me at the P.R. (9 a.m.-2 p.m.) and I'll give you a few loving pointers on how to clean up your act pronto!

Also on the P.R. horizon is a big, big Cinco de Mayo party on Sunday, May 3, with lots of superb prizes. (And no, Greta Grass will not be doubling as a giant piñata again this year!) The Marigold Look-A-Like Contest sounds like a winner! That delightful South of the Border sensation, Seniorita Ronnie Lynn, will be on the plank pouring her patented margaritas, so don't miss this one!

I'm proud to report that the P.R. raised \$650 for the GodFather Service Fund at its Easter Sunday spectacular. The bunnies were es-

pecially affectionate this year, bounding into the hearts and laps of everyone present!

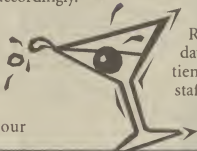
A belated congrats to David "Dick of Death" Kapp on his Golden Dildeaux Award. If the scuttlebutt on the Polkstrasse is to be believed, it was a well-deserved (and long overdue) honor!

Another special Cinco de Mayo party will be held at the Veterans Hospital's I.D. Clinic (Bldg. 203, Room 1B-42) on Tuesday, May 5, 1-3 p.m. Patients, clinic visitors and staff are invited to join in the festivities. Food and drink catered by Dennis "Quesadillas and Quince" Tyler and Richard

"Taco" Torres will be served.

For all of you out there curious about S/M but perhaps a bit shy about exploring the scene, those nice folks at Good Vibrations are hosting a workshop on that very subject. Mistress Midori, an S/M professional and educator, will "help beginning players of all orientations discover desires and put them into play" (Monday, April 27, 8-10 p.m., \$20, 1210 Valencia at 23rd).

That Polkstrasse fixture, the ever-popular Stern (who I knew when he was the associate publisher at the *Sentinel* many moons ago), returns to the plank at the Giraffe (1131 Polk) on Monday, April 27. Stop by for a chat and a libation with this handsome suds dispenser some afternoon. He still has that great smile and a wonderfully personable manner. Welcome back! ▼



## Cocktail Hour

## Mister Marcus

◀ previous page

cute as the emcee, and there were a lot of laughs all afternoon. The food provided by Harvey's was great, and the weather couldn't have been better. It was a labor of love, and the recipients were very grateful. The beer bust raised some \$1653 for AIDS Benefits Counselors. Bravo again!

Meanwhile, the list of contestants for the International Mr.

Leather title continues to grow. In Boston, on April 11, Danny Olsen emerged as the winner of the Mr. Leather Boston title from a field of seven contestants. In Long Beach, this past Saturday night, James "Jay" Christopher became the new Mr. Pistons Leather. The first runner-up was Richard Adcock, and the second runner-up was Rogelio Ochoa. Mr. Christopher will compete at International Mr. Leather next month. And for those who bet on Mr. Kevin Cwayna bottoming to Brian Daw-

son, well, it didn't happen! Yes, I'm out \$20, too! The victory brunch on Sunday was aboard the Queen Mary, and no, they didn't rename it for Mr. Cwayna!

And if you were one of those generous people who brought clothing to the various drop-off points for Lance Brittain's clothing drive (for the St. Anthony Foundation), know that almost 70 giant trash bags full of *les vêtements* were donated to that organization. Kudos to all who participated. ▼

## EVENTURES IN LEATHER

Events from Thursday, April 23, through Sunday, April 26, are listed in the body of this week's column.

### Weekend, May 1-3

They'll be selecting Ms. Washington State Leather this weekend in Seattle. The meet and greet's on Friday; the contest on Saturday at Neighbors Nite Club at 1900; victory brunch on Sunday at Beyond the Edge.

### Saturday, May 2

Mr. SF Leather Stephan Edwards hosts a beer/soda bust at the Powerhouse, 1800-2100, with \$2 bottled beer and a raffle to benefit the Gay/Lesbian Historical Society of Northern California.

Exiles/SF host a safety orientation for women at the Women's Building, 1530-1745, \$3 at the door. Call 487-5170 for details.

### Sunday, May 3

Inter-Club Fund motorcycle blessing in front of Daddy's at 0900. Next, a bike ride to the Santa Cruz mountains and the San Mateo coast, lunch at Princeton-by-the Sea, and return to SF by 1430. At 1500, the Cal Eagles MC host its annual Cinco de Mayo beer/soda bust at the Eagle, \$8.

### Wednesday, May 6

Leathermen's Discussion Group, 1930, at a SoMa

location. The subject is "Master/Slave Relationships: How to Get Them, How to Keep Them." Hosted by Phil and Rod Ross. Call 626-3547. Leather encouraged.

### Thursday, May 7

Mr. October 1999 gets chosen tonight at the Powerhouse for the Bare Chest Calendar, 2200. Win \$100, fame! Nair your nipples!

Big Basket Contest at the Edge Bar with the usual suspects, plus a \$100 cash prize, thrills galore and the Old Bag to kibitz.

### Saturday, May 9

Mr. SF Leather Stephan Edwards hosts another beer/soda bust to benefit the Leather Archives & Museum in Chicago, 1900-2200, at Daddy's. Club colors and other stuff will be donated to the museum.

Mr. Sacramento Drummer contest at The Bolt in the capital tonight at 2200. Come and see Mike Butler pass the sash. All proceeds benefit Positive Gourmet and the Lambda Letters Project.

### Wednesday, May 13

Mr. Hairy Chest 1998 contest at Daddy's, 2000-2400, with \$8 beer/soda bust, and the Lollipop Guild entertains. Winner gets a leather title vest. Who will succeed Harry Lit and Lynn Odvody? Come and see!

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### PARTING GLANCES

#### BlowBuddys Fri 13th

You hooked up with my friend and I. We moved into a booth. I know your name. Would like to play again. Waved goodbye outside. Call. ☎ 1800

#### Palace Hotel SF

Noticed you in the lobby area hope you noticed me (3/18+19/98) I would like to hear from you. Bryan. ☎ 1801

#### ISO Kitty Glamour

Horny, hung, handsome Italian seeks companionship of the most beautiful Drag Queen in all of San Francisco. Please call soon. I want to offer marriage! ☎ 1900

#### Cute Asian gas station Castro

It was weekend night you filled gas at Castro. Had Honda we both saw each other you gave lift you wanted to do it. Looking for place, car, lost you. ☎ 1901

#### Quest Primary Care / 3-20

You: Blond hair & beard, great blue eyes and smile wearing leather jacket. Me: Short brown hair & beard wearing green "Virgin" cap. Would love to meet you. Interested? ☎ 1902

#### 3/19 Wed #14 Bus Mission 10pm

You got off w/your friends at 30th st. couldn't follow. But let's do lunch & change it as another expense- GAM ☎ 1903

#### My Place - 1 yr ago

You: Hunky, chocolate man from Danville, VA. Me: Big white mustache, originally from NO. VA. Think about you often. Dinner? Date? ☎ 1904

#### 3/26 Mike this ones for you!

Met-Hole in The Wall. Then late evening met in Castro. Thanks! To bad things didn't work out! :-). We would have had a really fine time! Ron Martinez. ☎ 1905

#### We've met B-4 saw you Fri 3/27

On Castro alt. 6. You came out of a care. Me: GBM black jacket we stared as companionship. I'd love to talk to you. ☎ 1906

#### Rainbow Grocery check-out 4/5

You: Light skinned Blk guy, beautiful eyes, w/White sweatshirt in checkout. Me: Latin/Asian guy w/Green sweatshirt and blue cap. Spoke briefly. You drove away in a green Honda. Coffee?? ☎ 2000

#### Tim at World Gym 4/14

We met in the Hot Room. Would like to have dinner with you. Patrick, the Asian guy. ☎ 2001

#### ISO: Brian H

Last saw you April 3rd. You caught my kick & hard-on. Please contact me ASAP. Would like to take you out on a date. Pls call soon! ☎ 2002

#### Blow Buddies and you used t-shirt

2/8 Unfortunately I saw and responded to your ad after your mailbox had closed. That handsome thing sure sounds familiar. Dinner is definitely a go. ☎ 2003

#### Steamworks Jan 31st

You, hunky Asian (po). Me caucasian, goatee, blond/blu. Would love to pick-up where we left off. Forgot to get your number. ☎ 2002

Latin explosion 4/10 Lucky cap and jeans dancing. Lets exchange hat for a French Beau-ray. Black and white photos. ☎ 2000

#### Harveys Sat 4/11 8 pm

You: great smile, leather jacket, carrying video. Me: Asian at table with friends. We smiled. Wanted to say hi but you left too soon. Wanna meet for coffee? ☎ 2001

#### 450 Castro-Good Friday

We met in elevator, coming from appointments around 3:00. You had on brown cowboy boots, chatted about your upcoming foot surgery. Like to share more than an elevator ride? Please call. ☎ 2003

#### Metro 4/10/98

You: long sleeve white t-shirt, mustache, very attractive with 3 friends. Me: green shirt, beard with 1 friend. Kept looking no time to talk would like to. ☎ 2004

#### Richard T of 510

You: MGR. of furniture store, sexy dark features. I tried to call you back, but lost your number. You came by 3/17 at 8:30. Call me: Michael Quintal. ☎ 2005

#### Blue Miata 03/01 Responds!!!!

Saw your ad but it was too late. I am the one in express line Safeway Mkt. St. Would like to meet. Please Call ASAP!! ☎ 2006

#### Russel 3/21 PowerHouse W/B

Party-I told you we're what I was looking for. I meant it, me white haired Daddy. ☎ 2007

#### Mar 21st PowerHouse W/B party

Vince from Oak I'm in Marin W/O attitude how about my place not My Place. ☎ 2008

### SEEKING RELATIONSHIP

#### Brown man seeks partner

I'm 41 HIV+, 170, 6'1". Born 6/6/1956. I'm into music, massage and gardening. I enjoy a simple lifestyle. ☎ 1802

#### Same sex identified man

Seeks same-for soul mate-trusting enough to share vulnerable intimate thoughts and quiet moments. Adventurous enough for total mutual body/soul exploration!! ☎ 1803

#### HIV+ BIK 5'10" 175#

Seeking friendship with health minded guy age range 35-55. I am attracted to men with lean bodies in fairly decent shape. ☎ 1804

#### Seeking HIV+ Eastbay top

Black, brown or deeply tan with mustache preferred. HIV+ bottom, 35, blonde, brown, 6'1, 185, mustached smoker, wants to kickback and snuggle by fireplace-LTR with Capricorn or Virgo. ☎ 1805

#### Handsome HIV+ top

Funny GWM, 41, 5'10", 150, 7'1" uncult, bright, nicotine-enhanced gym enthusiast seeks handsome, fit GWM under 42 for metropolitan dining and babylonian atrocities. ☎ 1806

#### 35yo Latino needs romance

I'm looking for good body, 5'10", 168lbs enjoys quiettimes, movies, going out for fun adventures; needs goodlooking caucasian male stable and honest. ☎ 1807

#### Spring, rebirth, light, love + lust

Handsome, healthy, spiritual, HIV+, 50yo man of the world ISO very good-looking, charming, purposeful, young man who seeks true love + hot romantic sex. ☎ 1808

#### Shaved BI desert bear ISO mate

Me: 42, 6', 260#, HIV+, passionate, caring, affectionate, who likes movies, travel, outdoors adventure. ISO masculine mate 30-50 with similar interest, medium build to take back to me desert den. ☎ 1809

#### Young attractive GWM seeks GAM

26yo, affectionate, 6', slim, smooth body, passionate kisser, seeks cute Asian male, under 40, for hot times. ☎ 1810

#### Shy passive GWM

57, 5'10", 150#, HIV+, interested in hiking and classical music looking for HIV- GBM with nice body for companionship and possible oral sex. ☎ 1811

#### Let's face it

You're a cute SF GAM looking for a nice GWM not obsessed by sex if so, this HIV 31 yo 5'11", 200#, professional wants to meet you. Nice guys only. ☎ 1812

#### Bon Vivant

Seeks ongoing friendship with an attr. under 45 man who appreciates being with an affectionate loving-caring mature man, early 60s, 5'8", 175#, open to LTR. ☎ 1813

#### Handsome muscular Italian

GWM, 6'2", 185#, 38, into fitness, travel, romance and quiet times seeks another HIV- extremely well-hung man for monogamous relationship. ☎ 1814

#### Looking for excitement?

Mature older WM HIV- bottom, 71/2x61/2. You 35-75 any race love to 69. Deep throat your thick 7"plus. I live alone-You from San Jose or South Peninsula. Hot times!!! ☎ 1815

#### Professor seeks pupil

British poet, children's writer, lecturer seeks obedient helpful student (18-25) for fun and games, and education. ☎ 1816

#### Haven't U heard!

I'm looking for you: 5'9" to 6'; heavyset and relationship oriented. I'm relationship, career and health oriented; 5'9" and medium set. Only serious need inquire. ☎ 1817

#### I'm looking for a devoted

loyal man to share my life with. I live in a small cabin in Mendocino Co. ND NS NA ☎ 1818

#### Hot healthy young stud

18-40 sought to help develop rustic country mountain home. Friends first, possible partner or LTR later, lets talk! ☎ 1819

#### Looking for true love

Cute guy in 40s, looking for true love. I'm a GWM professional, 160#, 6' tall, into current events, movies and romantic times. Seeking masculine, secure, fun-loving GWM between 28-55. ☎ 1907

#### A smile on your heart

Hugs & kisses come 1st My arms hold what the world lacks. Me: Top attr, GWM 48, 6'5", 250, large husky-stocky build, brown hair/mustache, hairy chest & stomach. You: Attr, GWM, 21-40, slim, smooth/moderate body hair. ☎ 1908

#### Big brain big heart big dick

Seeks same for playful romance, intense conversation, and passionate sex. I'm a college teacher, 33, 195#, 6'1", goateed, HIV neg. You're 20-40 medium/slim, HIV neg. ☎ 1909

#### Valley men

50, average, seeking mature GWMs Modesto/Stockton. Mutual admiration. Brenda Health club Browsers. Talk, walk, think, do. ☎ 1910

#### I love blue eyes & tall man

Cute Southeast GAM, 32yo, 5'7", 135#, blbr affectionate, healthy HIV+, would like to find one attractive HIV+ 5'9" & up, height/weight proportionate. Age is open. ☎ 1911

#### Let's date! Me: GWM 45, 5'9"

165#, Drk. HIV+, fit, sane, N/D. Bottom; Spiritual. You: Want relationship, taller, top, humorous, like healthy fun. ☎ 1912

#### Why I'm a good cocksucker:

Because it's the best way to get a mouthful of your hot cum, fresh from factory. Why I'm a really good cocksucker: Two mouthfuls! ☎ 1913

#### Back-to-basics cocksucking

We can chat another time, right now I'll just suck you off, rather well too! Object: Hefy spurts of your maximized load. Beats caviar!! ☎ 1914

#### Bearded Husky N2 TT+FF

Need ongoing spiritual revelation w/leather/HIV+ versatile top. GWM/GWM N2 dildos. TT,FF. Me: GBM, 6'1", 200# short hair and goatee. Need a soulmate... ☎ 1915

#### Bright eyes seeking Asian love

If you are slim, smooth, clean shaven GWM. This 6'-165#, Br/Ht GWM would like to meet for possible LTR. I'm like to meet for possible LTR. I'm honest, kind, loving, sincere, affectionate. ☎ 1916

#### East Bay sensual man desired

For GWM, 41, decent man. Love to touch, kiss, cuddle. Enjoy walks, film, books, museums, conversation, spirituality. Desire safe, sane, honest man like me, better than average, to warm up spring. ☎ 1917

#### GAM ISO GWM for LTR

Smooth, quiet and attractive Koren Gay (6'/160#), ISO White male for companionship, friendship and possible LTR. ☎ 2004

#### Chicano has no luck

I'm 5'7", 160, muscular, student. I'm not too picky but I always met unemotional, workaholic, needy or club crazy guys. If you are not an extremist, respond. N/S. ☎ 2005

#### I survived where are you?

Youthful 40, spiritual, handsome, bottom-quiet Southerner, HIV- ready to conquer the world with the right man. ISO or Soulmate. Take me! My yours! ☎ 2006

#### My perfect mate

GWM, greatlooking, great body, HIV-, early 30s. Successful, grounded, self-actualized, athletic, adventurous, romantic. Seeks same. S 2007

#### Attractive Latino

Goodlooking Latino 32 yo dark hair, brown eyes, goatee, like to go to movies, dinner, hiking, tennis, travel. Looking for GWM between 25-37 yo for friendship or more. Just call. ☎ 2008

#### Outdoors Man

WM, 33yrs, HIV+, 5'10", 170#. Attractive, healthy, mind body & spirit. Beaches, hiking, tennis, looking for Black, Latino, White male, top, masculine, sincere, healthy 25-35. Fun. ☎ 2009

#### Where is Daddy's Boy

Dad: 54yo, 6', 188#, very fit, goatee, balding, uninhibited, versatile, playful. You: Very fit, likes to please, Lewis, loyal, and if chemistry is right, share life, BLK, Latin A+ ☎ 2011

#### Big dick/muscle build

Got your attention? Black guy, tan, 35, beard, HIV, open to possibilities. More than just sex-Hell, I can do that by myself. ☎ 2012

#### I'm seeking younger sexy man

For ongoing romantic-sexual times. I am 74,5'8", 170# and you are under 40 and prefers a mature man both in and out of bed. Open to LTR. ☎ 2023

#### Go with love

I believe in partners for everything; adventure, friendship, and romance. GM seeks male for partner. Me: Tall slim, late 30s. You: Slim, late 30s. You're no body till somebody loves you. ☎ 2014

#### Comfortable shoes

I'm a good-looking masculine 60 GWM, 5'9", 158#, grey hair, have traveled extensively, and I'm a happy person. 5 years ago I lost my lover and I finally feel ready to be with a man for sex (I'm a top) companionship, movies, theater, opera, ballet, and dining out. Give me a call and let's see if the shoe fits! ☎ 2015

#### Sometimes silly!

GWM, 45, 6'160#, trim/toned, brn(receding)/Ht/le, healthy HIV+, fun-loving, irreverent, affectionate, independent, sexually adventurous (vera/btm). Likes film, theatre, ballet, football, golf (go figure!) ISO secure GWM 35-48, in-shape to share some/all of above. Richard. ☎ 2016

#### GBM, Professional.

40s,5'11",190#,Oakland. Enjoy theater, dining, movies and cuddling. HIV+. Good health. ISO GWM 35-45yrs.,similar interest. Friendship/LTR. ☎ 2017

#### The search is over-E. Bay

Handsome 28yo GWM in the E. Bay looking for love. I'm 6'2", blondish, brown, 190#, gym toned. Seeking loving, honest, sweet, HIV+ mate for LTR. Be under 35, slender & sweet. ☎ 2018

#### Attr GWM Beartype nudist SF

39, 6'2", 240# and losing, wants GW/lat/LatM in SF 35-45, slim, medium or natural build, dating, poss LTR. Movies, music, kiss, talk, cuddle, play, sex too. Pref NS/Ndrug, serious only please. ☎ 2019

#### Black & White in color

Testosterone GWM with design for living seeks loving Black male for intimate romance and passion. Me: tall, muscular, handsome, open. Prefer outgoing romantic, fit and muscular. ☎ 2020

#### Tall goodlooking guy ISO mate

Me: Hard, lanky body. Fun loving, smart, Bohemian. Mostly top. You: slim build, serious, clever mind, real. Know how to love and be loved in return. ☎ 2021

#### Where are you? Oakland area?

Black male 51, 5'9", 170, in shape HIV-, seeks a quality, masculine looking White male 36-70 for physical, emotional involvement. ☎ 2022

#### Aggressive Black men

I wish to service Black men for LTR. GWM needs to use his deep throat to suck men for hours. I'm insatiable-cum many times. I'm yours. ☎ 2023

#### My regular cocksucking service

is what you may want to book once you shoot your first extra big load, maximized by my deep throat techniques. Twice weekly? OK 3 times! ☎ 2009

#### It's not your nice hard dick

Any size OK (uncut with cheese A+) but your gigantic load that keeps me going back down for more. 450 Sutter says "Keep sucking, it's the best there is!!" ☎ 3010

#### Tired of the games!

Quality GAM, 38, 5'9", 140#, professional, clean shaven seeks other quality men for dating & possibly LTR. Pls. be honest & sincere. ☎ 3011

#### Insatiable bottom seeks tops

Fi/AM 46yo bottom looks 30s, 5'9", 160#, LL smoker non drinker. Seeks tops 8 1/2 +. I'm handsome, love good smoke. Drug/disease free. Tight ass deep throat. ☎ 3012

#### East Bay Latino ISO Black Male

34, 5'9", 155, attractive, healthy, youthful, smooth face/body. You: masculine, good shape 27-45, appreciates honesty, kindness, nature, for friendship or possible LTR. ☎ 3013

#### Daddy knows best!

5'8", 165#, Nordic top man seeks Mediterranean bottom to service Br/dick/ hairy HIV+, deferential attitude preferred. ☎ 3014

#### 5'6, 130#, wants bigger hairy man

Young-looking & feeling 48yo GWM seeks romance w/GWM in 30s -40s. Me: metaphysical yet practical but wanting spontaneity. You: patient & aggressive yet gentle. both of us: willing to teach & learn. ☎ 3015

#### HIV+ GWM 30s

5'11", 170#, looking for White/Asian/Latin companion, near or under 30. N/D, N/A. ☎ 3028

#### Handsome, hunky, loving, fun

Quality GWM wants passionate relationship and possible LTR. I'm 6'2", 190#, 40s, 45", 15", 33", very muscular, rugged handsome Italian. I'm soulful, loyal, sincere, exclusive, professional, healthy as a horse. HIV+ non progressor. I'm sexually charged from puppy to leather. Looking for similar 35-45yo. GWM, who is grounded, successful, secure, who has experienced and wants a grade A relationship, full of mental, emotional exploration with new limits. A man to look me in the heart, die for my body, and live for my soul. Prefer facial hair. Serious only. Please call. ☎ 3016

#### If you want you can have

Caring, thoughtful, BM prof. 40s, looking for LTR with experienced WM bottom who's physically and emotionally available as I am and desires a monogamous union. Pls be 45-55, clean shaven and under 6', med heavy set OK. ☎ 3017

#### GAM seeks GWM lets share fun

On a reg basis and more. You GWM HIV+, N/S, N/D, stable. Enjoy life, HT/WT proportionate. Versatile & slim A+. ☎ 3018

#### Hot, older brother wants to suck

Slip brothers & uncles uncut cocks with 8" + any color while you watch porno. I'm 38, latos, buzzcut, 190#, HIV+, tall, hung 8" cut, & love showing off. ☎ 3019

#### Seeks attractive Asian male.

VGL GWM, 24, white/lat, blonde hair blue eyes, 5'11", ISO#, working student new to SF athletic into swimming, gym, backpacking, personality, friendly, spontaneous, seeks friendship maybe more. Knob Hill. ☎ 3020

#### ISO nice guy top

Attractive WM, 45, 5'7", 150, HIV-, good shape looking for masculine, similar size man, sense of humor, sometimes dominant, 40s. ☎ 3021

#### HIV+ BLK male seeks partner

Friend. Handsome, 6', 220#, healthy mind body & soul. Love's the outdoor, camping, cooking & kite flying. You: honest, adventurous, 30-50, any race. Love travel, energetic! ☎ 3022

#### Some time this Year?

Goodlooking 26, White/Italian 6'1", 165#, Br/br, athletic, work-out. Straight acting, fun-loving and honest. ISO, Latin or dark hair under 30. Good cook and honest for friends and maybe more. ☎ 3023

#### Looking for good times

Shy loner, GWM, 5'7", 5'10", 150#. Seeking HIV-, friends 50 and under. Enjoy giving blow jobs. No recollection necessary. Black or Latin A+. Having someone watch A+. ☎ 3024

#### Seeking HIV+ Eastbay Top

Black, Brown or deeply tan with mustache preferred. HIV+ bottom, 36, 6'185, blbr, mustached, smoker, wants to kickback and snuggle by fireplace.LTR with local Capricorn or Virgo. ☎ 3025

#### Tired of the fl







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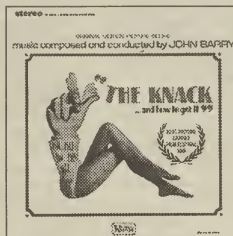
## Out There

◀ page 30

ing shot took eight hours to film and it caused quite a stir!"

More downbeat but definitely haunting is *The Whisperers* (1966), with music by John

Barry, the composer responsible for James Bond scores like *Goldfinger* and *From Russia With Love*. The eerie jazz combo sounds make for a dreamy, even creepy aural landscape to this film about a little old lady (**Dame Edith Evans** in an Oscar-nominated performance) slowly going bonkers. The "whisperers" of the title are the little voices she keeps hearing, and the soundtrack sometimes breaks into tantalizing snippets from the dialog such as: "Is the wireless on?" and "I want it in a nice style ... nothing racy."



Barry's swingin' '60s London pop soundtrack *The Knack ... And How To Get It* is a finger-snappin' mod treat for those who can't get enough of the *Twiggy* Era, or for those been-there types like *Sweet Lips* who used to run around with *Jean Shrimpton*. The rest of us may wonder how *Richard Lester's* wacky movie, a sex farce slipped into his schedule between *A Hard Day's Night* and *Help*, ever walked away with the Palm D'Or Award at the 1965 Cannes Film Fest.



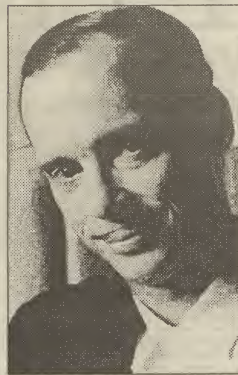
Then there's pop legend (and man-of-the-moment) **Burt Bacharach's** soundtrack for the zany 1966 Peter Sellers comedy *After the Fox*. The movie, despite high hopes predicated on *What's New, Pussycat's* success, a screenplay by **Neil Simon**, and a title song with lyrics by Bacharach collaborator **Hal David** performed by Sellers, and backed by **The Hollies**, never hit. Oh, well: there's a lot of charm in the album's novelty songs, and the title sequence, with Sellers (in "Italian" accent as **Federico Fabrizi**, famous film director) responding to his inquisitors, is quite amusing:

"Where is the gold  
(It's on the truck)  
And where's the truck?  
(I won't tell)  
You must tell  
(Then I will lie)..."

The deluxe editions of these Metro-Goldwyn-Meyers studio film scores include reproductions of the movie posters with echt '60s typography and fat design; liner notes which give gossip production notes; and the CD-ROMs, which, when thrown into your computer, will play the original trailers to or scenes from the movies, complete with the M-G-M lion's mighty roar. That's how we got to see "The Kiss."

Speaking of "groovy movie soundtracks," the radio program of that name on KUSF 90.3 FM has long been a key source for this stuff (Sundays, 7-8 p.m.). Upcoming shows promise the imitation *Hair* score for *Ghetto Freaks* (1970), described by one stoned critic as "a deep magenta head-bath;" **George Dunning's** grind

soundtrack to *The World of Suzie Wong* (1960); and Igor Kantor's musical interpretation of **Russ Meyer's** man-eater *Vixen* (1968). Sounds like the '60s have only just begun.



John Waters

## First peck

We look forward to the summer opening of *Pecker*, the first new **John Waters** film since *Serial Mom*, and what a can't-beat-it title. Mentions in glossy movie biz mags tease us with promises of more tales of **Baltimore white trash** (our hometown), **Lili Taylor** as a New York art dealer, the terrific **Christina Ricci**, and the "strange young actor" **Edward Furlong** in the lead.

We're big fans of Waters, who apart from being an immortal filmmaker and a helluva wit, is very approachable when he's out on the town in Bawlamor, seeing an art film at the Charles, or hanging for a few rounds with his entourage at the Atlantis, a fabled (and maybe closed by now) establishment in unquaint East Baltimore, quite right across the street from the unlovely prison, in fact. But inside, friendly working-class E. Baltimore youth strip down to their jockstraps on the bar and threaten to knock over your highball. The kind of sly, impetuous youth who might say, "When I grow up, I want to work in the aw-toe industry."

## Belly flop

Thanks to all the anatomists out there who pointed out, correctly, that the "appendectomy scar" we were thrilled to find on **Caspar** (*Tarzan and the Lost City*) **Van Dien's** nekkid abdomen, were it real, would have to be located several inches down Mr. Van Dien's "lickable belly," as one reader put it. As it turns out, we were only ahead of the curve in sex trends once again. In a letter to

next page ▶



Sharon Stone's neck

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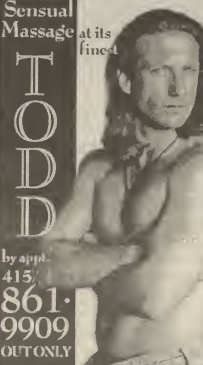
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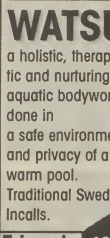
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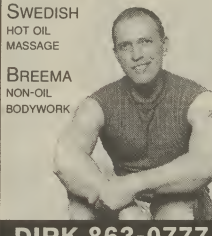


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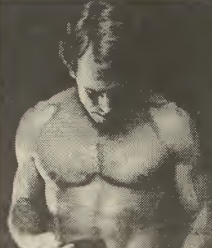
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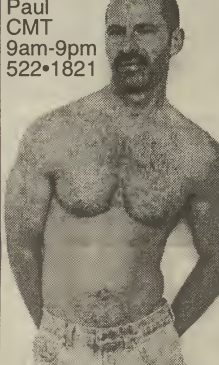
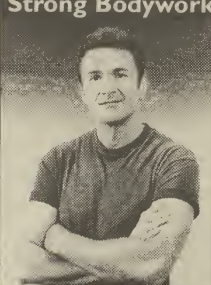


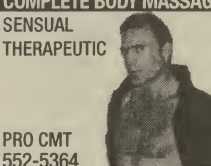
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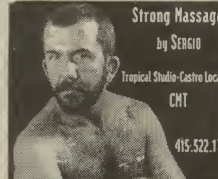
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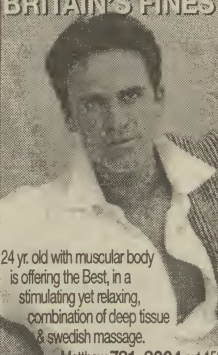


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## Out There

◀ previous page

film fan mag *Movieline*, the enthusiast **Michael Kinnaman** of Alexandria, Indiana implores, "How about an article on the scars and deformities of movie stars? 'Movie Stars' like **Sharon Stone**'s throat, **Harrison Ford**'s chin, **Daryl Hannah**'s finger, **Natalie Wood**'s wrist, **Bruce Willis**'s shoulder, **Luke Perry**'s eyebrow, **Michael Rapaport**'s ear, and **Keanu Reeves**'s stomach."

Mr. Kinnaman's obsessive litany of anatomical wonders leaves us momentarily out of breath. That's a lot of body parts there, pal. First, of course, what does he know about Keanu's stomach that we and previous Arts Editors don't know? But it sounds as if the *Movieline* reader should be subscribing to more specialized magazines. As for us, we've sometimes been told we have Luke Perry's eyebrow, and he sure as heck wants it back.

X + y = ?

Speaking of the next generation of stars: The former **Miss X**, fabled SF performer, and his lovely wife, well-known SF actress **Al** (for Allison), now residents of somewhat lovely Portland, Oregon, are proud to announce the arrival of a bouncing baby girl named **Lilith** (just like the festival), just over a week old, and a future purveyor of theatrical magic, we hope.

## Trashy items

Telling people you meet at parties who ask what you do that you're a gossip columnist is roughly analogous in terms of results with telling them you're a carrier of leprosy. Let's face it, in the tunnel-vision memory of many citizens, we and our ilk killed "the people's Princess," and we don't mean **JonBenet Ramsey**.

That's why we were glad to see a defense of gossip in the august pages of *The New York Times*, even if it was penned by eternally oblivious windbag **Max Frankel**. In his "Word & Image" column, Frankel struck up a lively defense of gossip as knowledge and wrote, "Leaked or leached, true or false, gossip seems to fill some basic human needs. ... It can arm the weak against the strong — servants against masters, women against men, the ruled against the rulers."

As you know, we only want to spread sweetness and light. There are a few personalities out there, however, who may need to be spread extra wide. Perhaps we should begin with **that gay New Age minister** who has his San Francisco congregation buzzing with questions about drug addiction. It seems the gentleman in question, a familiar face in the Castro, has become a major illicit substance enthusiast. He tries to explain his wild-eyed, wired behavior as a case of too much caffeine, but those in the know, know better. It's not the first time this

self-anointed guru went totally out of control, but this time he may go down for the count. Before he hits the mat, he should realize a simple material fact: speed kills.

Not that alcohol, that king of drugs, is totally benign in its effect. Note to the *San Francisco Observer* re Page 3 headline in your April issue, "Conflagration reminiscences really call for a Bloody Mary": We guess you mean reminiscences, and think the **Copy Desk** is adjourning for those Bloody Marys a little too early in the afternoon.

You know, for all the complaints we hear from middle-class folk about homeless people making a mess of the city streets, we must say the biggest litterers we personally witness on a daily basis are the **rich, well-fed and besotted concert-goers** coming out of that tony restaurant on the corner of our little street. The storm grate is just clogged to the brim with white valet parking receipts, which the owners of Jags and Mercedes toss heedlessly in the gutter. Guess it's easy to muck up the streets if you don't have to live in them.

Finally, here's a riddle for our media-savvy readers. Say the Nobel Prize-winning pre-eminent Mexican literary figure **Octavio Paz** and former Beatle wife and frozen food entrepreneur **Linda McCartney** die in the same news cycle. Guess which one makes the front page of a **major metropolitan daily**? ▼

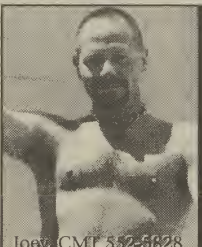


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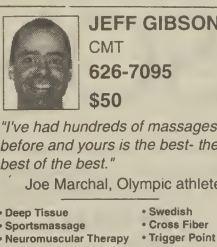
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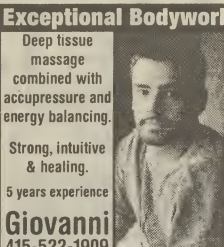
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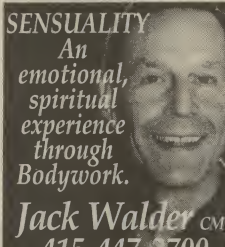


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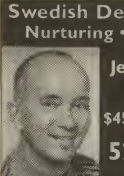
**FRANCO**  
pgr:841-8476

**LATINO**

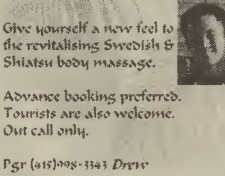


469-2928  
**PAUL**  
\$40

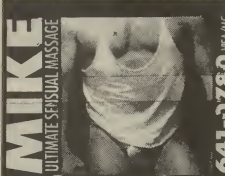
**ITALIAN**



**Swedish Deep Tissue Nurturing - Healing**  
**Jerry Towell, CMT**  
\$45/75 minutes  
**522-1024**  
Castro location



Give yourself a new feel to the revitalising Swedish & Shiatsu body massage.  
Advance booking preferred. Tourists are also welcome. Out call only.  
Pgr (415) 998-3343 Drive



**MIKE**  
ULTIMATE SENSUAL MASSAGE  
641-3780



**BEST OF BOTH WORLDS**  
SUPERB QUALITY AND SENSUOUS ECSTASY!  
AN ULTIMATELY SATISFYING FB MASSAGE  
BY VERY HANDSOME FRIENDLY ASIAN CMT  
STRONG SOOTHING INTUITIVE TOUCH  
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Clean • Private • EZ Parking  
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**Stuart Satterfield, CMT**  
415.642.8087  
for appointments or information



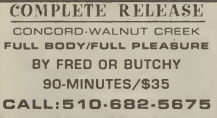
**ORTHOPEDIC MASSAGE**  
Deeply relaxing and very effective for stiff neck and shoulders, backpain, sporting injuries, computer stress, etc. I've had excellent training. Please call for detailed info. Thank you.  
**JACK EIMAN 695-7808**



**TOM**  
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10am-11pm  
**MARIN/SF**



**NUDE MASSAGE-CUTE GUY**  
5'5", 135#, NICE CHEST & ARMS, SMOOTH BODY, OLDER MEN WELCOME,  
\$40 DON (415) 351-2034



**COMPLETE RELEASE**  
CONCORD-WALNUT CREEK  
FULL BODY/FULL PLEASURE  
BY FRED OR BUTCHY  
90-MINUTES/\$35  
**CALL: 510-682-5675**



**Personal Touch**  
Therapeutic & Erotic  
Deep, Satisfying Massage  
Certified & Discreet  
**Daniel 626-4192** Eyes/Wknds

Unique style, therapeutic and erotic massage in front of a fireplace. Outcalls available also. Johnny 505-3060 24hrs

\$60+GAM nude massage 292-7115 • Paul

**EXOTIC ISRAELI**  
Great touch by very handsome CMT-Strong, gentle & very friendly 245-1352

**SEXY ASIAN**  
\$60 Jim 267-1817

**NUDE AND VERSATILE**  
East Bay guy offers fullbody erotic Massage, responds to your special needs. I'm warm, friendly, 6'1", 165, 1hr \$25 • Jim (510) 527-2714

**RUSSIAN RIVER**  
by sexy well-built stud  
\$45\*out extra (707) 865-2093 • Bob

\$40 Massage. Bill • 441-1054 • Hot!

**FORESTVILLE'S FINEST**  
Massage. Deep and Slow \$40/\$50out  
Call Tom 707 887-0858.

**LONG HAIR 6' 190#**  
Smooth Muscular Nude Playful Friendly guy Great Mass \$45 387-9451

**\*MID-PENINSULA-CMT\***  
8+ yrs exp, full tension release  
In/Out, Days/Eves, Tom (650) 345-7318

Personalized Swedish sensual massage by 5'9" 145Lb strong, handsome guy, nice bod, attentive, intuitive \$50hr/\$60 90 min. Warm studio/table

**DELANO**  
Pgr 790-5302

Sensual nude mass by 6', 190# Sexy muscular hunk very friendly, very playful great mass \$45 \*387-9451\*

24-Hour Relief 773-9130 Kory Smooth athletic student, Van Ness

Full Body Relief 715-6410 Brad Attractive 28 yo, Luxury Location

Cute Young Strong Hunk  
Deep, relaxing, sensual massage  
afternoons-late evenings 346-4304

**JUST THE BEST!**  
A superb massage by a gorgeous CMT  
Friendly, sensitive, strong & gentle  
Will intone myself to you! 207-6025

Brad 715-6410 Loads of Relief 24H  
Fresh 28 yo In/Out • Russian Hill

Mid/Peninsula Therapeutic & Erotic  
I know how you like to be touched to relax & enjoy being turned on  
367-7528

**SURRENDER**  
25 yo Erotic massage artists.  
Cute 5'8" 155lbs w/brown hair/eye  
Nothing but satisfaction  
Call me at 245-7106

Full Body Relief w/Brad I/O 24-Hrs  
Attractive 715-6410 luxury location

FullbodymassageHugPgr4083223642  
**ASIAN TOUCH**

Massage Swedish  
**KNEADING HANDS**  
**MIKE @ 415\*863\*5007 OR**  
Members.AOL.com/SFMikeLMT  
When was the last X U got massaged

**HIGH QUALITY**  
massage C.M.T. with 6 years exp.  
combines Swedish, Shiatsu, Deep Tissue into the best massage you will ever receive! CMT 24 hrs In/Out travel. Home 399-9144 Pgr 605-3754

Best Massage - Great Touch!  
Call Kory 24-Hr 773-9130

**SF HOTEL GUESTS**

Erotic Athletic Massage by Brad  
715-6410 Smooth, Young, Friendly

Best nude rub in SF 715-6410  
Brad In/Out, Cash/MCV, Van Ness

Any race size age 18+ 773-9130

**GET IT YOUR WAY**  
Big strong muscular E Bay man  
Gives very sensual, very erotic  
full body massage. Want to play with me? Harry 510-595-0924

Brad 715-6410 Great Touch!  
**SF HOTEL CALLS 24 HR**

5'9", 135#, great face & shaved bod  
**NAKED MARINE**  
Mutual touching \$40 415-289-7002

Brad 715-6410 Great Touch!  
**SF HOTEL CALLS 24 HR**

5'9", 135#, great face & shaved bod  
**NAKED MARINE**  
Mutual touching \$40 415-289-7002

**EROTIC COLONICS & KINK**  
For appointment call 241-0567

I am a classically trained dancer  
school 40 years in neurological  
somatic education, relaxing, sensual,  
or more. Services start at \$50 hour.  
\$75 1.5hrs 1-510-287-5827

Handsome, friendly WM, 32, built  
(5'10", 175#), greathands, gives full  
body deep Swedish massage. \$50  
In/Out, SF, Marin, Days/Eves. Mike  
CMT \* 388-4583

**ORIENTAL MASSGE**  
by young Tee Kay \$45 Out Only Pg  
(650) 373-8570 San Mateo-SF

**TO THE BONE**  
Downtown deep or soft with  
my warm hands and strong wrists  
You will feel great! All Over!  
Experienced, mature, gym-toned  
Great veins nude Swedish/Erotic  
School trained Robert 267-3326

**EROTIC MASSAGE**  
Full body, deep tissue, older men  
welcome, hotels, 24hrs. Total Release  
\$50 Out (415) 346-4677. Call Now!

**BACKWALKING NAKED**  
Real deep tissue \$40/50 • 771-0567

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Masterly Complete Massage by gdlking  
Skilled Oak CMT. Firm to Sensual  
Stud dscnt Greg (510) 547-1364

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Erotic, sensual, full body 6'160#  
Hairy, goatie, tattoos, DW 647-5274

**JUST FACE THE FACTS**  
THE BEAR FACTS  
message by hairy Cajun/Italian ex  
football jock. One hour, erotic, professional, experienced, friendly.  
Peter 902-1520 \$50 in/\$60 out. 24 hours.

**YUMMMMMMMMM!**  
Intuitive loving touch by cute athletic  
27 yo w/great technique. Out only!  
\$50\*DEREK\* 431-9052

**EROTICTANTRIC MASSAGE**  
Meditative sexuality deep tissue,  
Swedish in the nude by athletic European CMT, relax, melt! Downtown  
In/Out 24 hrs Niclas (415) 314-9586

**SANTA ROSA HIDEAWAY**  
Firm, disciplined massage by mature  
masseur in country setting. NE  
Santa Rosa. Fantasies explored. Also  
small private groups - sun, massage,  
more. Limited lodging/camping. No RV.  
Roger 707-525-1771

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Full body energy massage 8am 8pm  
Ph 510 9344192 \$35 P.H.

**MY HANDS=PLEASURE**  
Full body Swedish massage by a very  
attractive and nude 29 yo. For total  
tension release: 821-5749

Heartfelt Erotic Massage by masculine, friendly, offbeat CMT, 43, short beard, long hair, furry bod, great hands, nice guy \* 764-6319

**EROTIC SPIRITUALITY**  
Specialized sessions. Taoist/Tantric  
Erotic Massage, Erotic Body Prayer,  
Anal Massage, etc. A traditional  
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Relax Release Enjoy Sensuous, full body massage by 37 CMT 90 min \$40 Great hands call Stan 641-8221

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Therapeutic, etc. Great Hands  
In/Out\* \$40/50 (510) 651-2217

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Full body erotic massage  
by blond muscular surfer  
in the nude! Come and Relax  
Sean \* (510) 639-7086

Erotic nude massage by well-built 47 yo man 24hr. DwnnSF398-2441 Mark

Hot Erotic Massage 1 hr \$30 641-9058

Great Deep Swedish, Shiatsu, Reiki  
**\$35 SPECIAL**  
Quiet Noe Val, 12 yrs, Ed 647-4388

CMT parefud but rough is enough  
**MASSAGE WANTED**  
while you smoke good cigar. I bring  
cigar & cash pmt, you provide strong  
hands & location SF to San Mateo  
(650) 287-6715

A unique massage experience by tall  
Texas charmer 6'6" 195#, lean, toned  
Attractive Attentive Affectionate  
\$60in \$80 out w/table complete.  
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A one day body oriented workshop  
for men working on their body and  
soul. Intake interview necessary.  
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280&Mission relaxing sensual hot oil  
massage \$40/\$80 city 333-3424

Goforth Massage superb, magical  
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E. Bay Jock, 6', 180Lbs, Swedish nude  
massage 9am-10pm, In/Out Jonathan  
(510) 658-2437

After your workout or just for fun  
Deep-tissue Erotic Massage. Info:  
**415-339-8620 \* DAVIS**

Arouse, open, feel, your erotic body  
Warm soothing heartfelt nurturing  
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**LET DAD WORK ON YOU**  
**FIRMAND-WARMTouch**  
CMT John 415-646-0920


**ASIAN\*\*791-6696**  
Relaxing &/or erotic by a very smth  
nude masc. Asian In/Out 560-6353



## PERSONALS

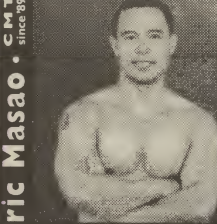
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**RICK FLORES**  
Certified Massage Therapist



Swedish/Esalen, Shiatsu  
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**Eric Masao • CMT**  
Since 89



10AM - 10PM 673-3662

Swedish  
Sensual  
Strong

**Delano**  
790-5302

Be more than  
satisfied.

Photo and design by Steve Savage 415/626-26

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**JASK 864-5447**

Erotic full body  
Berkeley. Paul (510) 908-9090 <sup>E19</sup>

**SPECIALIZING IN MEN**  
Strong, Nurturing, Sensual Touch. By:  
handsome, muscular, hairy, built body-  
worker. Michael. Pgr 707-325-8680  
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**GRANDDADDY BEAR**  
2 HRS \$40 POLK@BUSH  
771-8518 Heal/Erotic <sup>E17</sup>

San Jose Full body Swedish-CMT  
\$30/hr-\$45 1 1/2 hr. In calls only  
Anthony (408) 288-6169 my home <sup>E23</sup>

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I give very erotic hardcore raw nude  
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Massage n play for gym goers n  
in shape guys with handsome, muscu-  
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erotic touch. Body trims n shave in-  
cluded. Tony 487-1959 <sup>E17</sup>

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Magical • erotic • therapeutic • Prof'l  
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Wondrous pleasure-healing  
**WANNA MELT????**  
Castro • Certified • \$40  
Jim de Masseur • 621-4517 <sup>E12</sup>

San Francisco  
Spend time in heaven  
Under by gifted hands  
Esalen trained drk blond 5'10"  
165lbs Twin Peaks 32 yo. 65 Hr  
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**HOT NUDE ITALIAN JOCK**  
790-1493 Strong Nurturing Touch <sup>E17</sup>

Sublime buttwork by bear 339-7465 <sup>E17</sup>

Warm friendly cute caring  
**EXPERIENCE THE GIFT**  
Talented Trained Intuitive  
Personalized • 790-5018 Austin <sup>E17</sup>


Naked daddy bear nurtures you with  
erotic touch. Buzz. CMT 863-2094 <sup>E30</sup>

**GREAT MESSAGE**  
Experience a Sensual  
Massage



\* Clean  
\* Private  
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\* E-Z Parking  
Call Danny  
9am-10pm only  
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**LOVING STROKES**



Nurturing, Sensual  
Healing, Satisfying

**STRONG HANDS**  
SENSITIVE & EXPERIENCED  
From Stress Reduction to  
Simple Relaxation

**STEVE C.M.T.**  
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**MANDATORY MASSAGE**  
FRIENDLY, MUSCULAR, NUDE  
TREAT YOURSELF  
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Relaxing, Therapeutic,  
Erotic, with Hot Tub.  
1-1/2 hr. \$65/\$110  
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FULLBODY TANTRIC HEALING  
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Full body sensual msg, 28, 6'1", mas-  
culine, well-built, hairy body. In/Out  
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Shiatsu-sensual rub by 21 yr cutie!  
5'8" 115lbs page 207-8642! Older  
gentlemen welcome. <sup>E18</sup>

Cute, Smooth, Tender  
**26 Y/O ASIAN**  
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**LATIN GRAD STUDENT**  
In/Out/Penisula. Nice butt <sup>E17</sup>

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**ASIAN MR. BEAUTIFUL** <sup>E17</sup>

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**BUTT & PROSTATE** <sup>E17</sup>

**MAN'S MAN DEEP TISSUE**  
Muscular hairy chest & abs, big arms  
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experience, no attitude • 861-1671 <sup>E17</sup>

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Friendly Swedish-Sensual rub.  
Full body & Head-Neck-Butt Detail  
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Available on short notice  
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Relax with an expert Swedish Esalen Massage



**John, C.M.T.**  
386-0152, \$35/hr., \$45/1-1/2 hr  
Body Electric Graduate since 1986

**FULL BODY MASSAGE**  
BY  
Goodlooking,  
Friendly, Masculine,  
Discreet, South  
American  
Latin Male



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Smooth, slender, sexy Latin  
**TIME FOR BLISS**  
Relaxing, nude, intimate & complete  
Kelly at 764-5581 \$50 SF Only <sup>E17</sup>

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body mass. Tailored to your needs.  
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**NEW YORK ITALIAN**  
FIRM NURTURING SWEDISH  
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Vegan masseur on spiritual path  
**\$30 HOLISTIC MASSAGE**  
Lovely space, call Anwar 552-6677 <sup>E18</sup>

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If you want to be j-ked off, turn for-  
ward 2 pages. If you want an incredi-  
ble massage call me. Experience, In-  
tuition/Purpose. Christopher Love,  
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**EROTIC 24 HOURS**  
CMT Call: (415) 775-4771 24 hours <sup>E17</sup>

**BLUE-EYED DEVIL**  
Hot, hairy, naked redhead, 6', 210, 45,  
tats, piercings, goatee offers excep-  
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**CALL JOE, C.M.T.**  
For a firm & satisfying hands-on  
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Get a TLC massage by a hot man  
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Unique style, therapeutic and erotic  
massage in front of a fireplace.  
Outcalls available also. Johnny  
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strong  
soothing  
hands

experienced  
professional

warm castro  
sun room

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david  
liebendorfer  
cmt



**BEST THAI MASSAGE**  
Stress Reduction, Energizing Deep  
Tissue, CMT from Wat Po.



**TEDDY**  
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809-3671 pgr

**Strong Hands**  
Sensitive  
Gentle  
Talented  
Experienced



In San Bruno  
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Experience  
**PERFECTION**  
**ROMAN • 308.9170**  
(a young jock with strong hands)  
45 in • 60 out

Cute Young Strong Hunk  
Deep, relaxing, sensual massage  
afternoons-late evenings 346-4304 <sup>E17</sup>

**EXOTIC ISRAELI**  
Great touch by very handsome CMT-  
Strong, gentle & very friendly 245-1352 <sup>E17</sup>

**SEXY ASIAN**  
\$60 Jim 267-1817 <sup>E18</sup>

**NUDE AND VERSATILE**  
East Bay guy offers fullbody erotic  
Massage, responds to your special  
needs. I'm warm, friendly, 6'1", 165,  
1hr \$25 • Jim (510) 527-2714 <sup>E18</sup>

Erotic Full-Body Massage  
**RUSSIAN RIVER**  
by sexy well-built stud  
\$45\*out extra (707) 865-2093 • Bob <sup>E20</sup>

\$40 Massage. Bill • 441-1054 • Hot! <sup>E22</sup>

Full Body Relief w/Brad I/O 24-Hrs  
Attractive 715-6410 luxury location <sup>E17</sup>

**FORESTVILLE'S FINEST**  
Massage. Deep and Slow \$40/\$50out  
Call Tom 707 887-0858. <sup>E20</sup>

**LONG HAIR 6' 190#**  
Smooth Muscular Nude Playful Fri-  
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Erotic Athletic Massage by Brad  
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Fresh Complete Nude Massage-24hrs  
Kory 773-9130 Young Smooth Blond <sup>E17</sup>

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8+ yrs exp, full tension release  
In/Out, Days/Eves, Tom (650) 345-7318 <sup>E18</sup>

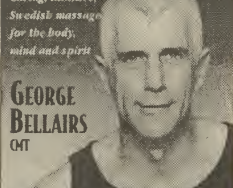
Personalized Swedish sensual mas-  
sage by 5'9" 145Lb strong, hand-  
some guy, nice bod, attentive, intuitive  
\$50hr/\$60 90 min. Warm studio/table  
**DELANO**  
Pgr 790-5302 <sup>E20</sup>

Sensual nude mass by 6', 190# Sexy  
muscular hunk very friendly, very  
playful great mass \$45 • 387-9451\* <sup>E17</sup>

24-Hour Relief 773-9130 Kory  
Smooth athletic student, Van Ness <sup>E17</sup>

Full Body Relief 715-6410 Brad  
Attractive 28 yo, Luxury Location <sup>E17</sup>

Caring, intuitive,  
Swedish massage  
for the body,  
mind and spirit




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CMT  
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**TOTAL BODY MASSAGE**



**NAKED HOT AND SENSUAL**  
You Deserve It!  
\$15/30min  
IN ONLY  
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**PALO ALTO**  
Swedish  
Fullbody  
\$60  
80 mins.  
CMT  
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Paul c.m.t. 252-7449  
Full Swedish  
Deep Tissue  
Erotic  
Serious to pure pleasure  
unhurried in perfect  
balance everytime

**JUST THE BEST!**  
A superb massage by a gorgeous CMT  
Friendly, sensitive, strong & gentle  
Will intone myself to you! 207-6025 <sup>E17</sup>

Brad 715-6410 Loads of Relief 24H  
Fresh 28 y/o In/Out • Russian Hill <sup>E12</sup>

Mid/Penisula Therapeutic & Erotic  
I know how you like to be touched to  
relax & enjoy being turned on  
367-7528 <sup>E25</sup>

**SURRENDER**  
25 yo Erotic massage artists.  
Cute 5'8" 155lbs w/brown hair/eye  
Nothing but satisfaction  
Call me at 245-7106 <sup>E17</sup>

Fullbody massage Hugh Pgr 408-223-642  
**ASIAN TOUCH** <sup>E18</sup>

Massage Swedish  
**KNEADING HANDS**  
**MIKE @ 415\*863\*5007 OR**  
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When was the last X U got massaged <sup>E26</sup>

**HIGH QUALITY**  
massage C.M.T. with 6 years exp.  
combines Swedish, Shiatsu, Deep Tis-  
sue into the best massage you will  
ever receive! CMT 24 hrs In/Out  
travel. Home 399-9144 Pgr 605-3754 <sup>E17</sup>

Best Massage - Great Touch!  
Call Kory 24-Hr 773-9130 <sup>E17</sup>

**SF HOTEL GUESTS** <sup>E17</sup>

Erotic Athletic Massage by Brad  
715-6410 Smooth, Young, Friendly <sup>E17</sup>

**TANTRIC MASSAGE**  
Erotic, sensual, full body 6'160#  
Hairy, goatee, tattoos, DW 647-5274 <sup>E17</sup>

Best nude rub in SF 715-6410  
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## PERSONALS

## PEOPLE



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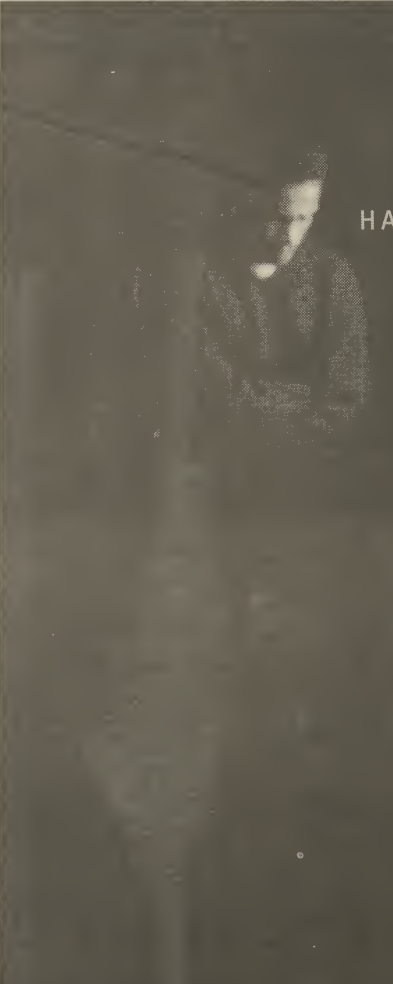
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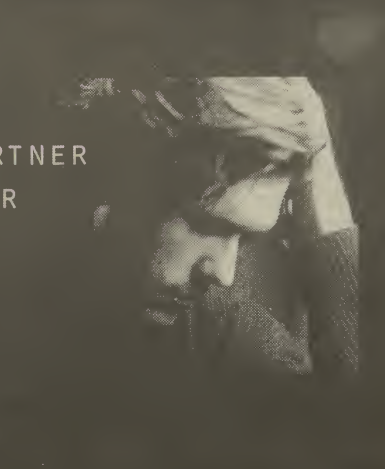
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Verbal Top, bondage, spanking. A ball  
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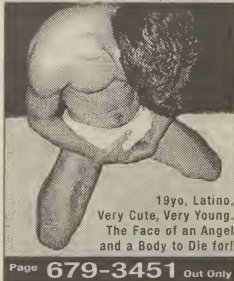
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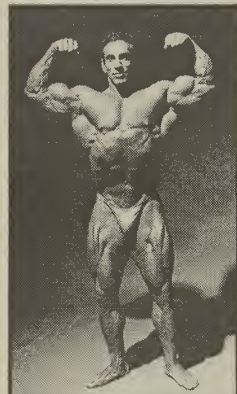
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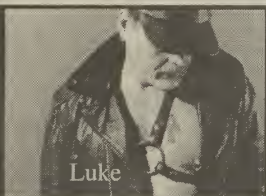
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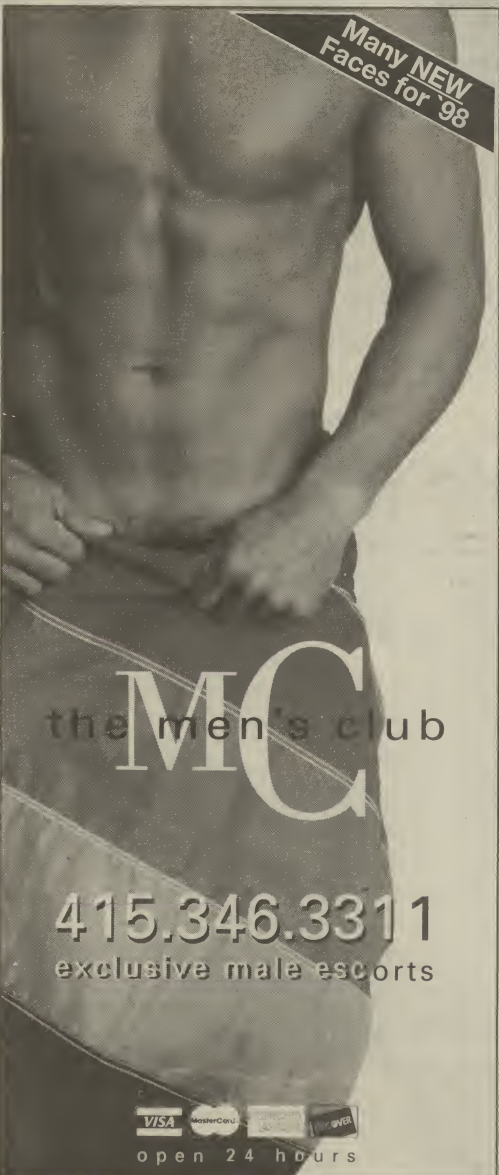


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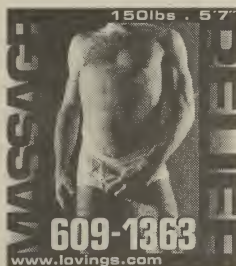


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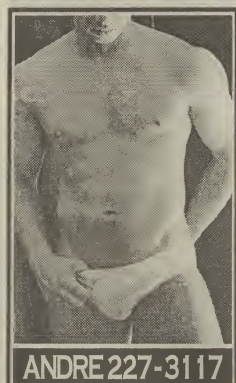
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**ALL AMERICAN MALE**  
Masculine, Handsome, Hair, Hung  
6'4", 195#, Blond/Blue, Friendly  
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Clean-cut Muscle Hunk  
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Very hard inches for your pleasure.  
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Clean cut 6'3" 185# blond/blu  
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Cute guy 5'5, 135#, Nice chest  
&Arms,hung,smooth,bottom,older  
men welcome \$50 Donald 351-2034

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Derrick 120/In 130/Out  
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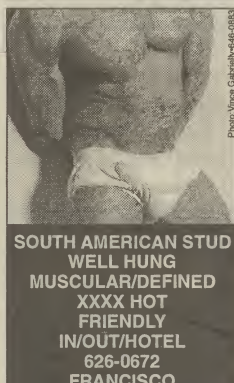
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**FRIENDLY**  
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28.6'3", 195#. Awesome body.  
Real man, built, tuff, huge tool.  
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**REAL STUD**  
Friendly, goodlooks and hung!  
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Tall, muscular, 185#, w/great pecs,  
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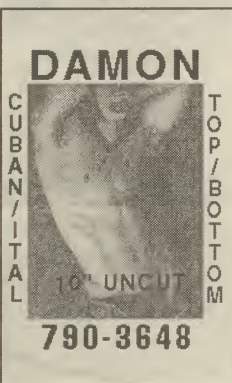
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Boy-next-door, handsome,  
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6'2" 300lbs  
Masculine built 24 year old, Blonde, Blue eyes with 56" Hairy Chest, 19" Arms, 32" Thighs. Accurate Description. No photo included for discretion purposes. Outcalls only  
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## CREDIT CARD PAYMENT

Card Number

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State

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Number of Issues

Classification

Amount Enclosed

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# Hard core

**\*Nasty\***

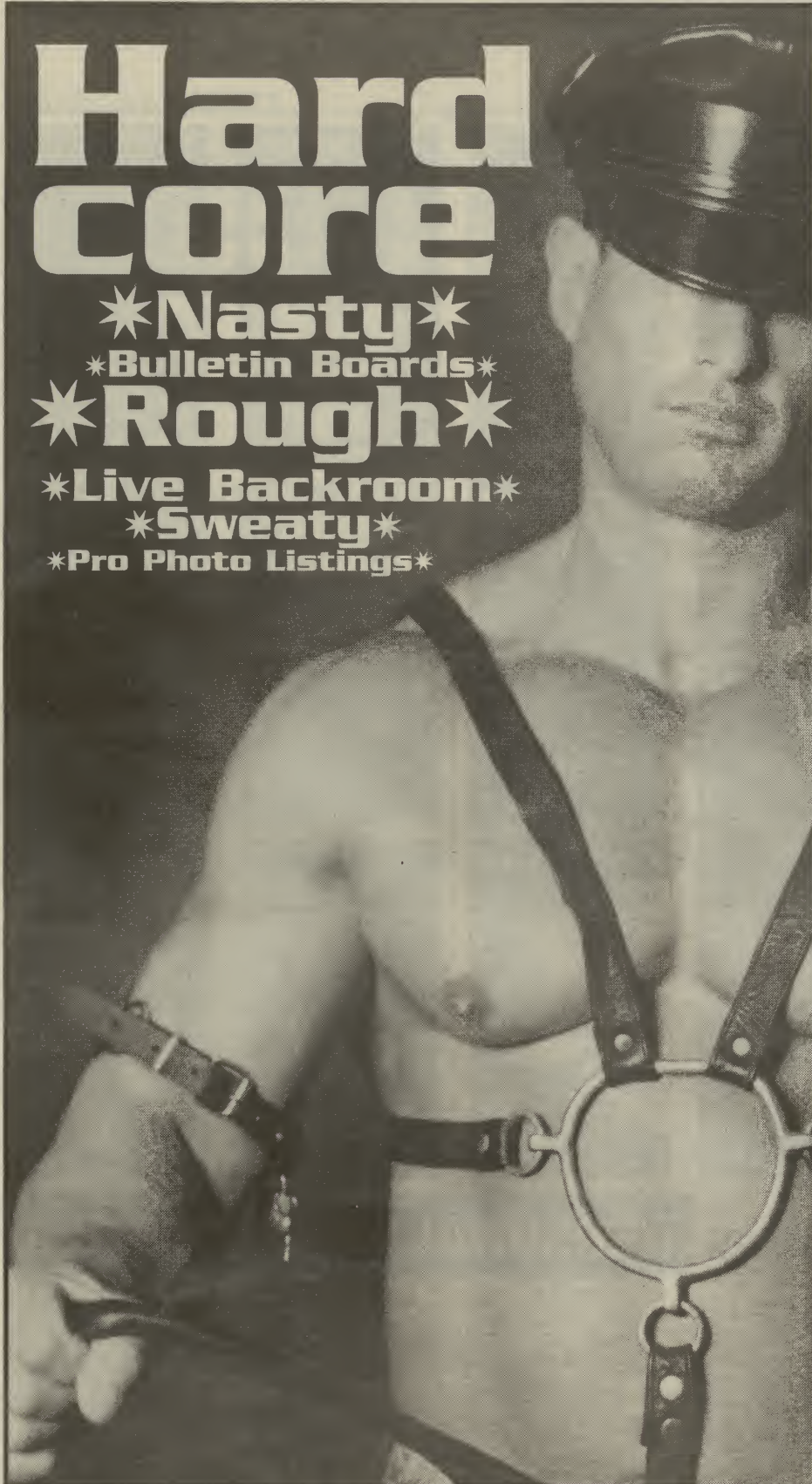
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